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THE MOZART CENTENARY.

WITH THIS NUMBER

IS ISSUED A

SPECIAL SUPPLEMENT

DEVOTED TO THE LIFE AND WORKS OF

MOZART

EDITED BY

JOSEPH BENNETT.

THE ILLUSTRATIONS CONSIST OF

NUMEROUS PORTRAITS (FROM THE BEST

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AND A

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BY

PROFESSOR HUBERT HERKOMER, R.A.

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December 1.—A paper will be read by F. Gilbert Webb, Esq., on "Psalm Accompaniments."

February 2.—A paper will be read by Mr. F. Dunkley, F.C.O., entitled, "The Ethics of Art, and of Music in particular."

Annual General Meeting on July 26.

The Solo-playing test pieces for Fellowship at the forthcoming Christmas Examination in January will be: Sonata for Organ, No. 1 (J. S. Bach); Fantasia and Fugue in E minor (Silas); and Sonata in D minor, No. 5, Op. 118 (Merkel).

A competition for the Meadowcroft Anthem Prize (open to all composers), 8 guineas, is hereby announced. MSS. must be sent in on or before February 1, 1892. Full particulars on application.

E. H. TURPIN, Hon. Secretary.

Hart Street, Bloomsbury, W.C.

N.B.—The College Library and Rooms will be Open Daily, for the use of Members, from 10 to 5, and on Tuesdays and Thursdays from 7 to 9.

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THIRTEEN OPEN FREE SCHOLARSHIPS will be competed for in February, 1892.

EXAMINATION for ASSOCIATE of the ROYAL COLLEGE of MUSIC (A.R.C.M.), April, 1892. The list of pieces may now be obtained, with Regulations and forms, from the Registrar, Mr. George Watson, at the College.

CHARLES MORLEY, Hon. Secretary.

ROYAL COLLEGE OF MUSIC.—Cornelius's Comic Opera "The Barber of Bagdad" will, under the patronage of Their Royal Highnesses The Prince and Princess of Wales, be performed, for the first time in England, by Pupils of the College, at the Savoy Theatre (by kind permission of R. D'OLYV CARTE, Esq.), on Wednesday, December 9, at 2.30. Stage Manager, Charles Brookfield, Esq. Conductor, Professor C. Villiers Stanford, Mus. Doc. Seats may now be booked at the College, or at the Savoy Theatre.

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For further particulars, see *Church Musician*; or, apply to the Warden, "Silvermead," Twickenham, S.W.

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	GREAT ORGAN.	CC to G.	56 NOTES.	Pitch.	No. of Pipes.
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2.	Open Diapason	Metal	8 "	56	
3.	Gamba	Metal	8 "	56	
4.	Clarinet Flute	Metal	8 "	56	
5.	Principal	Metal	4 "	56	
6.	Harmonic Flute	Metal	4 "	56	
7.	Twelfth	Metal	3 "	56	
8.	Fifteenth	Metal	2 "	56	
9.	Mixture (2 Ranks)	Metal	Various	168	
10.	Corn (3 Ranks)	Metal	Various	168	
11.	Trumpet	Metal	8 feet	56	
12.	Clarion	Metal	4 "	56	
	SWELL ORGAN.	CC to G.	56 NOTES.		
13.	Lieblisch Bourdon	Wood	16 feet	56	
14.	Open Diapason	Metal	8 "	56	
15.	Stopped Diapason	Wood	8 "	56	
16.	Keraulophon	Metal	8 "	56	
17.	Voix Celestes	Metal	8 "	44	
18.	Octave	Metal	4 "	56	
19.	Fifteenth	Metal	2 "	56	
20.	Mixture (3 Ranks)	Metal	Various	168	
21.	Cornopean	Metal	8 feet	56	
22.	Oboe	Metal	8 "	56	
23.	Clarion	Metal	4 "	56	
24.	Tremulant.				
	CHOIR ORGAN.	CC to G.	56 NOTES.		
25.	Open Diapason	Metal	8 feet	56	
26.	Dulciana	Metal	8 "	56	
27.	Lieblisch Gedact	Wood	8 "	56	
28.	Gemshorn	Metal	4 "	56	
29.	Wald Flute	Wood	4 "	56	
30.	Flageolet	Metal	2 "	56	
31.	Clarinet and Bassoon	Metal	8 "	56	
	PEDAL ORGAN.	CCC to F.	30 NOTES.		
32.	Open Diapason	Wood	16 feet	30	
33.	Bourdon	Wood	16 "	30	
34.	Violoncello	Metal	8 "	30	
35.	Trombone	Metal and Wood	16 "	30	
	COUPLERS.				
36.	Swell 1 to Great.	Four Combination Pedals to Great Organ. Three Combination Pedals to Swell Organ. Foot Pedal for Coupling Swell to Great. Pneumatic Action is applied to Great Organ. Tubular Pneumatic Action to Pedal Organ.			
37.	Swell to Choir.				
38.	Swell to Pedals.				
39.	Swell Super-Octave.				
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1891.

The Special Mozart Supplement issued with the present number should be supplied gratis.

OUR MOZART SUPPLEMENT.

It is the duty of all musicians, and of all people in any way connected with music, to commemorate as best they can the now closely approaching centenary of Mozart's death. We are scarcely called upon to enforce a proposition so self-evident, and, even were there need to do so, it would suffice to mention that Mozart stands out from the entire body of composers as the greatest of abstract musicians—as the special embodiment of his art. Others may excel him in this respect or that—as Handel did in choral writing and Beethoven in the poetry of the orchestra, but as an all-round musician he stands unquestionably at the head of his order, so that if it be asked who is pre-eminently the representative of music as a whole, the answer can only be "Mozart." In honouring him, therefore, we are paying homage to the art of which he is the accepted embodiment, and that is reason enough for all we can do.

It is satisfactory to know that the English commemoration of the great master's death will be fairly creditable to us as a musical nation. None of Mozart's great operas are likely to be given, as far as we are aware; but examples from his works in other departments are announced on all hands, in town and country. To this fitting state of things Messrs. Novello, Ewer and Co. are pleased to know that they have contributed through the issue of their Mozart Selection for Concert use. It is by the support of such enterprises that the general public can best show their interest in the centenary about to be celebrated, and we hope to present in our next issue a long list of successful doings to the honour and glory of the illustrious musician whose debtors we all are.

The proprietors of this journal have used the means most appropriately open to them in carrying out their desire to take part in the general homage, and it is their sincere trust that the readers of THE MUSICAL TIMES will approve not only the spirit in which the Supplement to the present number is put forth, but also the Supplement itself. It might have taken many forms, for the subject is wide and matter abundant. After due consideration, however, it was thought that a prominent feature should be made of pictorial illustration. On this point we confidently anticipate the approval of our subscribers, who now have in their hands accredited representations of the Master as he appeared at various stages of his career (including one drawn, after study of the best authorities, by Professor Hubert Herkomer, R.A.), and absolutely accurate reproductions of photographs showing the places most closely identified with Mozart's life. To the best of our knowledge, these have never before been brought together within the covers of a monthly or any other journal. They are, consequently, a unique recommendation of our Supplement. With regard to the literary matter, a careful selection of extracts bearing upon Mozart's career and labours has been made, the only difficulty met with lying in the exercise of choice where so much was found worthy of insertion. It is believed that the extracts pre-

sented deal with the most important of the many considerations raised by a study of the Master's life, and that they will add in some measure to general knowledge of what kind of man and musician he was whom we celebrate. The matter specially written for the Supplement may be left to speak for itself. It is, at any rate, the product of sincere admiration, and a desire to make a worthy offering at the Master's shrine.

We send the Supplement out to the whole English-speaking world as representing, in such degree as may be, the homage of our race. It will go to all parts of the British Empire and of America, speaking of honours paid to a great memory, and conveying the assurance, which now we give, that as similar opportunities arise THE MUSICAL TIMES will not be found wanting in the kind of enterprise here shown. We assert for our Journal that its ordinary issues are the most complete available record of musical doings from month to month, and that, as such, it is entitled specially to the support of our kinsmen in distant parts of the world. To this we now add such a claim as may reasonably be founded upon a particular effort to celebrate a particular event. Our readers the world over will judge for themselves whether what we have done is well done, and whether, in consequence, we are entitled to reckon upon their further and increased support.

Our best thanks are due, in conclusion, to Mr. Horner, Curator of the Mozarteum at Salzburg, for allowing copies of some of the original pictures under his charge to be taken, and for much personal courtesy. We are also greatly indebted to Professor Bridge for permission to make fac-similes of some portions of his Mozart MSS.

CLASSICS AND COMPOSERS.

WHEN the controversy aroused by the proposed Greek Grace at Cambridge was at its height, there appeared in the *Times* of October 27 last a letter from Dr. Stanford, which has, doubtless, attracted the attention of not a few of our readers. On the general question of the retention or abolition of Greek as a compulsory study at the Universities we have no desire to enlarge, especially as for the time being the Greeks have carried the day. But the testimony borne by Dr. Stanford to the value of Greek to the musician is couched in such impressive terms as call for the careful consideration of all who are interested in the art. After stating that the faculty which he represents might appear to occupy a neutral position in the controversy, Dr. Stanford continues:—

"May I, as one who, when a student, somewhat rebelled against the study of a language which seemed to me then to be a hindrance to more fascinating pursuits in my own art, express my thankfulness for the superior wisdom which compelled me to continue it? The amount of Greek which I learnt in my undergraduate days, if barely adequate for University purposes, none the less stood me in far too good stead in my later life to permit me to give a helping hand to those who would abolish or even consider the advisability of abolishing it."

Dr. Stanford's deliberate and strongly worded testimony is, as we have said, worthy of attention. It carries with it something of the weight which attaches in court to the admission of a hostile witness. There was a time, he says, when Greek was irksome to him, and when he would have gladly abandoned the study of this language to gain time for music, pure and simple. Now, in the light of later experience, he recognises that he

was mistaken, and is anxious that others may profit by the lesson of his own case. We shall endeavour, presently, to show in what way the study of the classics in general, and of Greek in particular, may profit a musician; but we take an early opportunity of impressing on our readers our firm conviction that a knowledge at first-hand of the dead languages is by no means indispensable to a votary of this art, though no musician should neglect the chance of acquiring such an accomplishment. It may be argued that the orator and the dramatist are, similarly, better equipped for their efforts by a knowledge of the classics, and nobody can gainsay the justice of the contention. But then we are confronted by the cases of John Bright, who was unversed in the dead languages; and of Shakespeare, who, in the historic phrase of Ben Jonson, "knew little Latin, and less Greek," though his indirect debt to both languages, and especially Greek, was immense. If we examine the cases of the great composers of the past or present age, we shall find that very few of them have been or are scholars in the strict sense of the word, though many have had a smattering of the classics. We take it that Beethoven and Handel were very much on a par with Shakespeare in regard to Latin and Greek. At the opposite pole in this respect stands Mendelssohn, who may be called the Admirable Crichton of musicians, so multifarious were his accomplishments. He not only had a good knowledge of Greek, but he actually went to the length of setting portions of the Attic tragedians to music. Then Schumann, who was hereditarily predisposed to literature and brought up in a bookish atmosphere, had at least a smattering of the classics. Berlioz, to our way of thinking, illustrates in this connection the dangers of sipping instead of drinking deeply at the Pierian spring. He was undoubtedly an immense admirer of Virgil, but it is only too clear that he was ignorant of the laws of prosody and incapable of appreciating the beauties of the hexameter or any other classical metre. If a proof is asked for this assertion, let any one turn to the scene in his "Faust" in which the students thrasoonically recount their *bonnes fortunes*, and observe the disregard for the laws of quantity with which the Latin is set—a disregard, by the way, which may be noticed in some passages of Dvorák's "Stabat Mater." Verdi's birth and early education negative the assumption that he is a classical scholar, just as Boito's remarkable literary talents and achievements afford a strong presumption that he is versed in the languages of Homer and Virgil. M. Gounod is certainly a good Latin scholar, and probably skilled in Greek as well. M. de Saint-Saëns is so versatile that his acquaintance with the classics may be taken for granted. As to Grieg or Brahms, we do not profess to be able to speak with any degree of confidence; the latter, however, is known to be widely and well read in modern classical literature, but it is significant that his "Requiem" is set to German words. Finally, of our leading contemporary native composers, Sir John Stainer, Dr. Stanford, Dr. Parry, and Dr. Harford Lloyd exhaust the number of those who have graduated at a University, while of these four the third did not carry his classical studies beyond Moderations, but went out in the History schools. Such a survey as the foregoing is eminently negative in its results. Where there is genius, and especially where the composition of abstract music is concerned, it cannot be contended that a classical education is likely to make much difference one way or another. The inclusion of Greek as a compulsory subject in the curriculum of any musical school or college is to be deprecated, though we can fully believe with Dr. Stanford that no musician who had acquired the accomplishment would ever regret the time spent in

cultivating it. As to Latin, the case is slightly different. Latin odes and hymns, classical and mediæval, will remain for long years to come, as they have been for centuries, amongst the finest subjects for choral treatment, and to set them properly, a musician must not only be able to construe their meaning, but he ought to be able to pronounce them with a due regard for the laws of quantity. He ought not, for example, to treat, as Berlioz does, a word like *velamina* as though the first *a* were short.

With regard to Greek, however, the case is different. To begin with, it is far more of a dead language, as regards the possibilities of musical setting, than Latin. Mendelssohn's experiment was not fruitful, for this reason above all others—that the civilised world is hopelessly divided over the question of pronunciation. There is enough divergence, goodness knows, in the case of Latin; but there, at any rate, there is unanimity in regard to the quantity and accent. But in Greek there is no such common ground. The majority of English scholars, with a sublime disregard for local knowledge—although there is less difference between the modern Greek of to-day and that of Xenophon than between modern English and the English of Chaucer—adhere to the method of Erasmus, and the result is now, as in the days of Fuller, that we speak Greek in England so that we understand each other, but are utterly at sea with any one else. In the light, then, of words for music, Greek does not come within the range of practical politics.

Wherein, then, does the value of Greek to a musician reside? On strictly utilitarian principles it is difficult to point to anything tangible. But where art is concerned, utilitarianism, if not absolutely at a discount, must be occasionally relegated to the background. The value of a good literary education to a musician is one of those things which do not admit of any gainsaying on *a priori* grounds, and as a matter of fact very few composers of the nineteenth century who have attained to eminence have been able to afford to dispense with it. Once this is granted, acquaintance with the great exemplars of Greek literature follows as a matter of course. There is no such basis of culture anywhere as that which is to be found in the masterpieces of the Greek intellect. We are not prepared to state, with the case of Shakespeare before us, that this culture cannot be obtained through the medium of translations; indeed, as an inspiring influence, a good translation has often proved a wonderful incentive to creation. Still, the satisfaction derived by the reader is never quite the same, nor can the appreciation be as full when the services of a medium, no matter how faithful, have to be employed. Pope has been the means of introducing scores of thousands of readers to Homer who would otherwise have remained unacquainted with the "Iliad" and "Odyssey," but those who are in a position to compare the translation with the original must admit that the spontaneous impulse of the Greek is hardly recognisable in the garb of brilliant but sophisticated rhetoric with which it has been clothed by the great English versifier. Another notable advantage to be gained by a musician from a study of Greek at first hand is to be found in the wonderful flexibility and elaborateness of its metrical system. To appreciate and grasp the metrical beauty of Greek poetry a reader needs to be something of a musician, and conversely we feel sure that no intelligent musician can fail to have his sense of rhythm and metre cultivated, expanded, and strengthened by a study of the form apart from the matter of Greek poetry, especially at a time when the reaction against formality in music is tending towards amorphousness and chaos.

THE GREAT COMPOSERS.

BY JOSEPH BENNETT.

No. XXVIII.—WAGNER (concluded from page 653).

LAST month we devoted considerable space to one of the most curious features in the character of Richard Wagner—his inordinate love of personal and household finery. Many men have “fads” with regard to themselves and their surroundings, and those “fads” are of all kinds, from going about in skins, as did a respectable City man some years ago, to accumulating loads of old china. It would, however, be very difficult, if not impossible, to find an individual belonging to the sterner sex who doats upon silks and satins, and loves to emulate “Solomon in all his glory,” as did the musician of Bayreuth. Our present concern is with traits of a more important nature. Wagner in his dressing-gown of rose-coloured satin and *et ceteras* was a singular figure doubtless, but nobody was a bit the worse for it so long as he paid the modiste; neither was it anybody's concern. There were other manifestations of a different kind, the results of which went beyond himself and his household.

Hardly one out of the many observers of Wagner's career would venture to deny that the most conspicuous feature in his character was a measure of self-esteem so prodigious as to be almost without parallel. The working of that quality in determining the events of his life is seen even by the most casual student to be singularly comprehensive and powerful. It is by no means uncommon for men whom Nature has endowed with the artistic temperament to evince extreme sensitiveness in the face of criticism. They are quick to feel, which is an inevitable attendant upon that endowment; and some of them are quick to resent, which is simply an infirmity of temper. But in the case of Wagner we find a complete identity established between the man and his work, so that to touch the one was to touch the other. Wagner was quite aware of this, and sought—not for the first time—to shelter a personal failing under the ægis of a theory. It has been said of many men, from Mahomet to Joe Smith, who sought to thrive upon the passions of their followers, that they generally contrived to get a “revelation” suited to the desire of the moment. Wagner was not insensible to the advantages of an analogous process, and being by nature “touchy,” he proclaimed the inseparableness of the man and his artist. Under cover of this doctrine, he could give full play to his egoism and treat every opponent of his artistic principles as an enemy of his person. He could also regard circumstances which, strictly speaking, concerned only himself as of artistic moment. He exercised both these potentialities, as we have seen. The “Communication to my friends” was an attempt to secure a position where sacrifices to the art might take the form of benefits to himself. The pamphlet, “Judaism in Music,” was the product of personal resentment. The “Capitulation” was an outburst of savage joy over the downfall of a city, some of whose inhabitants had rejected him. In these and most other cases connected with the militant Wagner, very little examination serves to make clear that the moving cause was not so much consideration for art as for personal feeling. It was “I, Richard Wagner,” that men touched when they put their finger upon real or supposed faults in his theory or practice, and they very soon found hurtling through the air objections from one of the most skillful and determined employers of those missiles that ever lived.

It is to this intense personal feeling, this excessive sensibility, born of a proud and arrogant nature, that the peculiar virulence of Wagnerian warfare is due.

We can see nothing in the nature of the case from which bitter passion must necessarily proceed. There were men before Wagner who introduced new artistic theories and novel points of practice, but in no case did the circumstance divide those interested by it into two hostile camps, each, one might almost say, thirsting for the blood of the other. No doubt, the warfare between the Gluckists and the followers of Piccinni was sharp, but every student of musical history knows that the German master and his rival (who kept on good terms with each other) were only a pretext for gratifying a class of Parisian society then widely sundered on many points, and willing to quarrel about anything. The rule has been for all tendencies towards change in art to excite discussion between the lovers of change and the partisans of *laissez faire*, and discussion proportionate in keenness to the quick feeling which artistic natures naturally possess; but the extreme personal animosity, we had almost said ferocity, shown in Wagnerian warfare has never to our knowledge been equalled, or even approached. It is not unreasonable to assume that this character was given to the warfare, in great measure at all events, by the exacerbating tongue of the principal combatant. Wagner seems never to have restrained the action of his pride—of his perfect confidence in himself and all that he did, by any exercise of the reason which would have told him that the world requires time to focus novelties, especially new ideas and theories connected with subjects which it believes to be already settled beyond dispute. The world, happily, is not “blown about by every wind of doctrine,” and, like those typical Bereans whom St. Paul commended, it searches and enquires before accepting strange teachings. This attitude is one of absolute self-preservation, and an instinctive attitude to boot. Naturally, it vexes and annoys discoverers and inventors, to whom the truth of what they produce is so apparent that when men will not accept it at first sight, the old vituperative formula, “O fools and blind!” at once springs to lip. But this “ignorant impatience” is utterly unphilosophical, and argues something suspiciously wrong in the mental constitution of those who display it. Wagner undoubtedly possessed it to a remarkable extent, and what was the result? Simply that the obviously healthy in his scheme of operatic reform met with rejection along with that which appeared to be exaggerated and mischievous. Arrogance and impatience on the one hand were opposed by indiscriminate resentment on the other. The “mighty opposites” became blind with passion and struck out at random all over the field.

It may be said that Wagner's personal attitude with regard to his own work and its opponents showed at least extreme earnestness, and fervent devotion to the cause he had in hand. It would be possible, we think, to qualify this assertion, because various passages in Wagner's life suggest that he not only identified himself with his art in the special manner referred to above, but put himself before it. We have no desire to be ungenerous, however, and are ready to assume that the master's fiery championship of his cause was the exact measure of his devotion to it. The position so regarded is one with which all reasonable men must necessarily sympathise up to a certain point. Earnestness and zeal, “instant in season and out of season,” are expected and commended in men who would teach the world. Those qualities are taken as a rough proof of sincerity, and as demonstration that the teacher, as well as holding his opinions firmly, has the courage of them. So far, so good, but every virtue may be carried to excess. The zealot is a most efficacious firebrand, and as there will certainly

be zealots in support of every cause, the founders of new movements may all of them take up the words of the most illustrious among their number, and say: "I come, not to send peace on earth, but a sword." The Wagnerian sword was wielded by Wagner himself, and his partisans, or many of them, naturally followed the example of their leader till men were concerned less with the cause of artistic change or conservation than with the progress of a "heady fight."

Belief in ourselves may lead to varied consequences. For example, it may find expression, as with Wagner, in scorn and contempt of all who do not agree with us; or, avoiding direct outward manifestation, it may serve as a stay and support in the battle of life. Sometimes the volume of it is so great that there is enough to answer both purposes. So in the present case. Wagner, quarrelling with and abusing everybody who would not swallow his formulæ and bow down and worship his personality, is the proud and self-sufficient man in one aspect. As a revolutionist who had determined to achieve, and went straight to his end through evil report and good, he is the same man in another and much more agreeable phase. As the first he was cordially disliked and opposed, as the second he extorted admiration even from his bitterest enemies, though, perhaps, it was such admiration as the loyal angels felt for the splendid leader of the revolt in heaven. Wagner's constancy to his purpose under all circumstances is one of the greatest features in his remarkable character. No man was ever more qualified than he to take up the strain of self-eulogy which Shakespeare has provided for use in such cases, and say:—

I am constant as the northern star,
Of whose true-fixed and resting quality
There is no fellow in the firmament.
The skies are painted with unnumbered sparks,
They are all fire, and every one doth shine;
But there's but one in all doth hold his place:
So in the world, 'tis furnished well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That, unassailable, holds on his rank,
Unshaked of motion.

It is interesting to enquire why Wagner became a revolutionist of lyric drama instead of a reformer—why he sought to overturn the old fabric, preparatory to building a new one, instead of restoring it. He himself has told us about an "unconscious necessity" which led him on almost without his own volition, and, in the nature of the case, we must see that every step he took along the strange new path, which at first diverged at a small angle from the old road, opened up fresh prospects and presented further inducements to persevere. But we find the first cause, perhaps, in Wagner's rooted opposition to established things. Born into the world at a time of turmoil, when the "old order" was reaching the close and consummation of a series of changes, Wagner had a revolutionary spirit in his very nature. He embodied the universal feeling that humanity had made a mess of its concerns, and that there was a *prima facie* case for destruction against all the institutions handed down by obviously blundering ancestors. Wagner was conscious of a deep-seated impulse to overturn something; in his youth it did not much matter what. There was need to run *amok*, the particular victims being a point of secondary consideration. Of this, at any rate, we may be sure: in whatever field of human activity Wagner began to work, he would distinguish himself among iconoclasts. Eventually he chose music, and the result we know. His "unconscious necessity" did not much differ, perhaps, from the feeling which impelled the immigrant Irishman to say, when asked in New York for a declaration of his politics, that he knew

nothing about Democrats or Republicans, but was "agin the government." Wagner was "agin the government," and sought to establish one of his own. But, as usual in such cases, he failed to understand how that could have opponents.

In contemplating the Bayreuth master as he appeared to the world, and in noting the many and serious traits which disfigured him, we must not lose sight of the fact that the fire of his pride and impatience was assiduously fed by flatterers. The discontented in music crowded around a man resolute and valiant enough to make a path not only for himself but for them also. They saw themselves within a circle which more and more attracted the observation of the world and they preferred to shine with a reflected light rather than not shine at all. So in the old days of European warfare did the Free Companions gather around a famous sword. Wagner's companions were very free—especially in lauding their leader and abusing all who stood aloof. These gentlemen and their abettors were enough to demoralise even a modest hero, much more one in whose nostrils the incense of adulation was a sweet-smelling savour. They burnt that incense before him daily. They were ever ready to do his bidding, and they continued to pay him the sincerest flattery of imitation—copying, however, his defects (which was easy) and not aspiring to a reproduction of his merits (which was difficult). This is not an extraordinary state of things when a great man has reached a commanding position, but it is noteworthy that Wagner had devoted partisans—it would scarcely be an exaggeration to say a body-guard of swash-bucklers—before his ultimate eminence was declared. In some cases, no doubt, there was honest admiration of his genius; where mere self-interest operated, we cannot help recognising sharp discernment of the means by which it could in the end be gratified.

Materials for an estimate of Wagner in private life are not abundant, little more being available than the testimony of avowed friends. Through that evidence we see the master in a very rosy light. But, indeed, there is reason to conclude that, when not on the war-path, when the weapons he knew so well how to use had been laid aside and there was no question of his infallibility, Wagner could conduct himself as an amiable and agreeable person. He had an attractive individuality under such favourable circumstances; his conversation was bright and engaging, and his interlocutors came away from his presence with an idea of having met a good fellow as well as a great man. To this power of personal fascination (which many in an analogous position have shared) may be attributed much of the devotedness with which he was served by the honest and sincere among his adherents. It may be doubted whether any one lacking that quality has ever been served well, or helped by true zeal to eminence of place and achievement. That Wagner possessed it seems certain, and the fact explains much.

It is not our intention again to bring up the strange features in the master's life and conversation which came under our notice as we followed the steps of his career. The little space that remains to us may better be occupied in holding up Richard Wagner as an example and a warning. Whether his musical teachings were right or wrong is just now beside the question, the example being found in an unconquerable resolution to pursue an ideal good at whatever sacrifice, through whatever humiliations. And, truly, Wagner's humiliations were unspeakable, even if we credit him with no more than a rag or two of self-respect. His continued appeals for money, both in public and private, must have cost him severe pang, the harder to bear because he could plead

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neither inability to earn it for himself, as Liszt suggested he should, nor the merit of using it with prudence when bestowed. A proud man does not without intense mortification beg to be kept in luxury by others, however firmly he may believe that the unremunerative work he is doing will ultimately provide a rich return. But it seemed to Wagner necessary that he should subordinate himself to anything and everything by which he could be helped along the road to his goal. The resolution and endurance we must all admire, though none of us may be equal to a manifestation which deserves to be called sublime. But Wagner was a warning as well as an example—a warning not only against various defects of temper and manner, but against an egregious assertion of personality under circumstances involving only matters of principle. Every cultivated man is two-fold—he is pure reason and more or less impure passion. Every discreet man as far as possible keeps the second from entering the domain of the first and interfering with the work of its machinery. As far as we can judge, it would have been better even for Wagner's cause, as, undoubtedly, for the peace of the musical world, had he argued his theories simply on their character and merits instead of making their acceptance or rejection a matter personal to himself. That fiery individuality raging around amid delicate considerations of art too closely resembles the proverbial bull in a china shop to command respect for the situation, or any conclusions arrived at under the conditions. There was nothing in Wagner's proposed changes to make such an intrusion of the mere man necessary. They would in any case, perhaps, have been discussed with warmth; it does not at all follow that they would have excited animosity, with its consequences in the shape of alienated sympathies and broken friendships. Wagner unhappily elected to throw his sword into the scale, and the progress of his cause has been made over a hotly disputed field of battle, amid fierce clashing of weapons.

No doubt it is an easy matter to be wise after the event, and it is equally certain that only under the millennium shall we see men arranging any affairs whatever in the light of pure reason. Passion, and the gratification of human weakness, will have their say:

Now, by heaven,
My blood begins my safer guides to rule,
And passion, having my best judgment choler'd,
Assays to lead the way.

But very often a good that may not be reached may be approached so nearly as that some of its influence falls upon us. In any case, Richard Wagner will remain almost as interesting a personality in the domain of human conduct as in that of music, and he will become more interesting as the mists of prejudice clear away and the striking figure, with its oddly assorted characteristics, stands clearly revealed. He will ever remain a representative man—the embodiment of much that is strong and no little that is weak in our complex nature, and of a capacity for doing and undoing, some manifestations of which in the dim past, when creeds began to form, gave man two masters seated in places as far apart as heaven and hell.

THE "ASSOCIATED BOARD."

THE Local Examinations of the Royal Academy of Music and the Royal College of Music, which are conducted by the Associated Board of those two chartered Institutions, have already exercised such an important influence on musical education that it is not surprising to find the work of the Board warmly supported by the principal teachers of music

throughout the kingdom. The fact that our rival "Conservatoires," some two years ago, agreed to join hands and forces, and form, as it were, a Local Examination Alliance, was in itself presumptive evidence of the firm foundation and solid disinterestedness on which the scheme would be built up; and it is no more than just, in passing, to remark that the Local Examinations of the Academy had been already long established, and the number of candidates was a yearly increasing one; but these personal considerations weighed little with the authorities of the Academy when the opportunity occurred of submitting to the College a proposal for joint action, which would give music the advantage of Local Examinations conducted on University lines.

The alliance was most happily brought about, and the Associated Board, of which H.R.H. the Prince of Wales graciously consented to become President, was formed in equal numbers from the governing bodies and professors of the two Schools.

A glance at the names of the Examiners, whose services the Associated Board has been in a position to secure, would seem to justify the boast that there is not a musical institution in Europe which can show such a list. It would also have been difficult for the Royal Academy or the Royal College, acting separately, to send two examiners to each Local Centre—an arrangement of which candidates for examination reap the benefit under the joint scheme. A further element of strength is to be found in the co-operation, throughout the country, of the gentlemen of influence and position who act at the various centres as Hon. Local Representatives of the Board and devote much valuable time to the work.

The standard of efficiency adopted by the Board is high enough to make its certificates a prized possession, and place them out of the reach of ill-taught or careless students of music. Where parents realise this, they can discover, at a very moderate cost, if their children are obtaining good music lessons. It is scarcely possible to exaggerate the importance of this advantage, for notwithstanding our musical progress, incompetent and neglectful teachers may still be found in considerable numbers. That these will diminish as the work of the Associated Board increases needs no demonstration.

In the interest of boys and girls at school, whose other studies do not leave them time to work their music up to the standard of the Local Centre Examinations, the Board has devised a system of Local School Examinations, of which the Lower and Higher Divisions are preparatory to the Junior and Senior Grades respectively of the Local Centre Examinations. The examiners here again are selected from our most eminent musicians. Heads of schools, therefore, to many of whom music is a *terra incognita*, have only themselves to blame if they do not test, by the sure means now within their reach, the quality of the music-teaching in their establishments. The Board offers every facility, by undertaking, in return for a small fee, to show under what particular heads a candidate may have failed to satisfy the examiners.

We have used the word "disinterestedness," and if proof of that quality be invited it is furnished by the published balance-sheet of the Associated Board. The accounts having to undergo the scrutiny of no less keen a critic than the Comptroller and Auditor General, Sir Charles Lister Ryan, K.C.B., who generously gives his services to the Board as honorary auditor, we may be satisfied that its affairs are conducted in a businesslike and economical manner; and as the receipts little more than cover the expenditure, it is evident that the candidates get the highest possible value for the fees they pay.

The Board deserves the confidence it inspires and the success it has obtained; and all true friends of education will echo the wish expressed by H.R.H. Princess Christian—herself a distinguished and skilful musician—who, on July 27 of this year, after graciously distributing the Certificates of the Board to the successful candidates of the London Centre, concluded a thoughtful and eloquent speech on the subject of Local Examinations in Music with the following words:—

“It is a source of real satisfaction to see two great Institutions combining together in perfect harmony to further the advance of such an ennobling art as music, and I venture to express the sincere hope that year by year their efforts may be crowned by increased success.”

An admirable paper on “Church Music” was recently read at the Church Congress, Rhyl, by the Rev. C. Hylton Stewart, vicar of New Brighton. As the following extracts will show, Mr. Stewart has healthy views:—“No one, I hope, will venture to question the wisdom of the Church in utilising art, and especially the art of music, as she is doing now-a-days, and I for one cannot but think that for the present strength, vitality, and popularity of our National Church, music is very largely accountable. A somewhat varied experience, both in Cathedral and Parochial worship, leads me to stick more firmly than ever to the guns which I levelled, in 1884, against all excess on the one hand, and all revolution on the other. By excess, I mean an overdose of ornate music in the Parish Church (except in very special cases and under very special circumstances), whose type of worship, we must remember, is *wholly distinct* from that of a Cathedral. By revolution, I mean the desire to pander to that branch of popular opinion which would lay aside much, if not all of our great heritage of English Church Music. . . . A cry has been raised in certain quarters for ‘congregational singing,’ I mean for the restoration of some supposed lost privileges of our people, with reference to their participation in the Church’s worship; it is said that the choir is monopolising the rightful place of the congregation, and we are asked to believe that unless the congregation, as a whole, are able to join in all that is sung, therefore we are depriving them of their rights as Churchmen and doing grievous harm to the body corporate; and so we are to have chants mutilated, and brand-new music composed within certain limits—in a word, to cut ourselves adrift from all that is historic in matters musical, from all that has already done so much to fill our churches, to rouse in Churchmen a deeper devotion to God, a greater admiration and affection for the Prayer-book, and more desire for church work. . . . I stand here to-day an advocate for congregational singing: nothing so grand and glorious as choir and congregation ‘making one sound to be heard’ in chant and hymn; but this must not be attained at the expense of what I will term the objective or contemplative in music, else we shall lose touch of that wonderfully subtle power with which God has invested music, that indescribable ‘something’ which takes us right out of ourselves, and which, in the words of Milton, ‘brings all Heaven before our eyes.’ This, I suppose, will be termed by some the ‘sensuous’ in music; but not so, ‘to the pure all things are pure’—and to the man who looks through the art to the Great Giver of all as he should do, the glory of the music of the Anglican Church is the absence of the ‘sensuous’ and the presence of that which is helpful and soul raising. We clergy with our organists, in making out our schemes of music for parochial

worship, have not only the *people* to consider; our *first* thought must be for God: will the music honour Him by rightly interpreting the words to which it is set? will it raise the mind of the people from Earth to Heaven? *then*—is it of such a nature as to be congregational, in the sense that all musical worshippers can join in it? But is it not possible for the un-musical to worship without actually ‘*joining in*’ in the Service? Ask yourselves this question next time you attend a Cathedral Service. When God gave the gift of music to the Church, clearly He intended it to be an aid to devotion and an aid to worship; if it be aught else it is valueless and meaningless. Music preaches many sermons, but of all the text is the same, ‘*Sursum Corda*’—lift up your hearts. So I say very earnestly, with every desire to promote congregational singing, and with every sympathy for those who wish to procure it, I say to the pioneers of what I must honestly term the latest branch of ‘*revolution*’ in matters musical—pause ere you take another step in the dark, have a care lest in reducing music to the low level of human requirements, you dethrone her from her high estate.” This excellent paper has been published, in pamphlet form, by Messrs Phillipson and Golder, Chester.

VERY general satisfaction is expressed in musical circles at the appointment of Mr. Niecks to succeed Sir Herbert Oakeley in the Reid Chair of Music. Mr. Niecks is as widely and deservedly liked by his friends for his social qualities as he is admired by musicians for his wide knowledge and literary gifts. He was born in Düsseldorf in 1843, studied there and in Cologne, and made his *début* at the age of thirteen as a violin soloist; but after reaching the age of twenty-one he withdrew from the public platform and devoted himself more and more to theoretic and literary work. Since 1867 he has been resident in Scotland, becoming a naturalised British subject in 1880. Besides the continuous stream of scientific and critical essays and pleasant, healthy gossip which flows from his prolific pen, Mr. Niecks won European distinction for his “*Life of Chopin*”; and is now collaborating with Madame Schumann in a “*Life*” of her illustrious husband, which there is every reason to hope will become, like its predecessor, the standard work on the subject. The literary qualifications of Mr. Niecks will confer a distinction on the Reid Professorship, which has hitherto been lacking. With regard to the duties more immediately connected with the Chair, the new Professor will, we trust, offer a determined resistance to the efforts being made in some quarters to turn the University into a Music School. That Mr. Niecks, in common with other leaders of musical education in this country, favours the establishment of a great music-school in every important centre, may be taken for granted; and that Edinburgh should wish to include among her institutions such a school, is not only natural but laudable. The functions of a University, however, are clear, and neither the dignity nor the efficiency of a Professor can be maintained if these are injudiciously widened. Let Edinburgh by all means have a College or Academy of Music, and let the Professor, if he so will, and time and strength permit, take more or less active part in its direction; but the spheres of School and University must be kept distinct, if the value of each is to be made anything more than a name.

THE Viennese correspondent of the *Paris Figaro* gives some interesting details relative to the forthcoming Exhibition at Vienna. The construction of the theatre is proceeding apace and arrangements

have already been made for the Théâtre Français to give a series of ten performances there in the month of June. The Viennese companies will play in May and September, and three troupes from Berlin will appear in July. Negotiations are pending with the Scala and with Hungarian, Czech, and Polish companies. It is proposed to give twenty grand Concerts in the Tonhalle, directed by the most eminent composers and conductors. Drs. Richter and von Bülow have already promised to assist, and, according to the *Figaro*, Verdi himself has actually engaged to quit his rural retreat and patronise the great show. The indispensable Mascagni will, of course, put in an appearance. The loan collection promises to be unusually interesting, Prince Lichnowski contributing the pianoforte on which Beethoven was wont to play and Count Esterhazy his souvenirs of Haydn. All the great families of the Empire have placed their treasures at the disposal of the committee. A special feature of the Exhibition will be a set of rooms fitted up to represent as closely as possible the external conditions under which Goethe, Wagner, Beethoven, Schubert, and other great dramatists and composers set about their creative labours. This sounds very interesting, and the comparison of these various workshops should afford some striking contrasts. Wagner, as we know, loved to compose in exquisitely tinted silks and satins; whereas Beethoven and Schubert had neither the means nor the desire to employ the services of the man-milliner. Altogether everything seems to point to a unique and unprecedented Exhibition. All the more reason, as we have already urged, why we should endeavour to make our share in the show as representative and worthy as possible.

"Music and Preaching" was the subject of a Lecture which Mr. Henry C. Banister, the widely-respected Professor of Harmony at the Royal Academy of Music, recently delivered to the theological students and their friends at Hackney College. Mr. Banister gave an exposition of the logical and rhetorical principles upon which a musical work is—or, as he would say, should be—composed, and felicitously drew the analogy between musical composition and sermonizing—e.g., the composer's theme and the preacher's text. But whereas the preacher selects his text—finds it ready made, in fact—the composer has to manufacture his theme. "Ay! there's the rub!" observed the lecturer, a truism which will find an echo in many a young composer's breast. Mr. Banister further showed that the parts of a fugue and of a sermon may be somewhat similar—e.g., the exposition, development, &c. He ably illustrated his lecture by playing several of Bach's fugues on the pianoforte. Anticipating the criticism of his audience that fugues are often considered dry, he said, in effect, to the embryo clerics: "But, gentlemen, is not that the opinion which many people form of sermons?" Here Mr. Banister scored a point—we venture to say a counterpoint—in the exposition of his musico-sermonic subject.

It is satisfactory to find that our friends across the Channel have, at last, quite abandoned their fanatically hostile attitude towards the music of Richard Wagner, and have brought themselves to consider the matter more sensibly and philosophically, as befits so great a people. A recent article in the *Petit Journal* is remarkable for the moderate tone adopted in comparing "the two giants," Wagner and Meyerbeer. The writer asserts, indeed, that the genius of the latter composer is far more sympathetic to the French, who "love only the lucid in art," than

that of the former, who unites "glowing beauties" to "lamentable obscurities" and with whom "one has to pay dearly for the pleasure received when the inspiration vanishes like a meteor which has burst through the sky and disappeared into darkness." Such language as this is a fair expression of views, acceptable to a large section of the French public, no doubt, and our respect for the writer is much enhanced when we read his peroration:—"However much of Prussians they may have been, Wagner and Meyerbeer, these two Prussians of genius, it is not their nationality which concerns us, but their work. They are dead: Heaven receive their souls! The productions of their brains belong to humanity. We may well dispute among ourselves as to which deserves the front place, but as to the rest—the rest is not worth taking into consideration. Ask not the bird from whence he comes, but what he sings!"

AN Exhibition without an inaugural Ode or Cantata is in these days a contradiction in terms; the authorities at Palermo are accordingly to be congratulated on having extricated themselves from this compromising condition. It appears that the Executive Committee, having decided that a musical composition was indispensable, commissioned "the only Mascagni" to set to music the hymn written for the occasion. As the time went on and no news of the score came to hand the committee grew uneasy, and after repeated communications, extracted from Mascagni the disappointing admission that he had not written the hymn "because of an indisposition that had affected his right arm." The committee then fixed a date by which the composition *must* be sent in, but without the desired effect. From this unhappy condition, however, they were rescued by the enterprise of a composer named Maggio. Anticipating that Mascagni might leave the committee in the lurch, he took the precaution of writing a Cantata "on spec," and, offering it to the disheartened committee at the critical moment, was hailed with rapture as one who had deserved well of his country. Mascagni's indolence proved Maggio's opportunity. The rehearsals of the work have given general satisfaction, and all's well that ends well.

FACTS, RUMOURS, AND REMARKS.

THE Bishop of Melbourne, having refused to permit Organ Recitals in his Cathedral, is sharply reasoned with by the *Argus*, which is distinctly "on the side of the angels," those celestial instrumentalists. But while advocating that use of the church which the Bishop declines to sanction, our contemporary does not altogether approve aggressive musicians. In point of fact, the *Argus* reads them a very plain lecture, as per sample subjoined: "Musicians as a rule are aggressive. It is a notorious fact that they expect all men to bow to their attainments, that they desire to devote all buildings to oratorios or operas and concerts, and that they would fain have all the customs of the world altered to suit their tastes and ambitions. In the village hotel the rural singer imagines that his songs are the one centre of attraction; in crowded city churches and dim cathedrals the organist and the choir are apt to suffer from the same ultra self-conscious feeling. It is but a comparatively short time since a Melbourne organist indignantly threw up his appointment because he was not permitted to select the hymns sung in the usual church services, and practically to dictate the nature of the public worship of the congregation. Nor is the organist always reverent. He has an unrestricted hand upon the organ for the voluntaries, and there have been occasions, unless his friends credit him

with a greater power than he possesses, when he has contrived to let staid elders and pious deacons depart from the church to the strains of 'Yankee Doodle' and 'Tommy, make room for your uncle.' The disguising of such tunes is doubtless an important musical feat, which can always be appreciated highly by those who are informed of it beforehand. But in view of the aggressive and the comic spirit which are sometimes shown by organists, it is easy to understand that the Bishop of Melbourne has some hesitation in allowing the Cathedral to be used for Organ Recitals." Of course we do not know whether the Melbourne organists have given good cause for the foregoing, and our trust is that the journalist has overdrawn the portrait.

A NEWSPAPER cutting lies before us without any mark by which we can identify the journal from which a correspondent was good enough to take it. This we much regret, because it is very clear that somewhere or other in this country a most wonderful musical critic lives and labours. The paragraph has a side heading, "Total Eclipse," which, however, refers to the recent "lunar obscuration." In celebration of that event, it appears the organist of some parish church—Oh, that we knew which!—played, as a voluntary, Handel's air in "Samson." *A propos*, the contributor to our unknown contemporary remarked: "It is a noteworthy fact that some of the great author's most critical airs are capable of being reduced to a level of comparative simplicity . . . There is little doubt but that the original conception of the air 'Total eclipse' was an instrumental conception, and transformed into its vocal character by a secondary consideration." The writer might have stopped here, as having uttered nonsense enough for one sitting; but he did not, and the sequel is the funniest thing conceivable: "The superlative feature of the melody is its emphasis on the word 'dark,' and this is accomplished by the introduction of a new subdominant note, which acquisition is secured by two tetrachords, both of modulated structure, the transitional note required being a diatonic semitone above the last of these phrases. Vocally, however, the effect is intensified by placing the awe-inspiring note a major seventh below." We are disposed to offer two rewards—one for the writer's discovery, the other for the meaning of what he has written.

WE are indebted to a correspondent in Queensland for forwarding a vivid description of a Salvationist band in the act of celebrating the appearance at Melbourne of General Booth. It is taken, apparently, from a Melbourne paper. We cannot give space to the entire extract, but a pen-and-ink sketch of the drummer demands reproduction as quite a work of art. The band "was remarkable for the possession of a drummer whose performance was so super-excellent as to throw all the other instruments into the shade. It was at once an astounding exhibition of athletic energy and a marvel of complex and intricate movement. With body thrown well back, and the great drum supported on his swelling chest, this drummer did fearful and wonderful things with the sticks. He evolved them apparently out of the small of his back, and brought them down both together with a crash that made everyone jump; he twisted them under his shoulder-blades and around his neck, and levelled them first on one side and then on the other, and then both together with deadly certainty; he marked time in a bewildering series of circles and semi-circles and figures of eight, until he seemed to be surrounded by a halo of flying drumsticks; finally,

concentrating all his energy, he united their force in one mighty blow, and stopped, perspiring, palpitating, but triumphant. Not once or twice, but perhaps twenty times, was this extraordinary performance repeated; and when the band was silent the drummer shouted and sang, and testified as vigorously as any of his comrades."

WE are indebted to a correspondent for the following typical case of meddlesome stupidity: "A well-known story relates how Henry Smart one day played as a voluntary a selection from Mozart's Twelfth Mass, and afterwards received a protest from the Churchwardens against such 'jiggy stuff,' and how he subsequently turned the tables on them by performing 'Jump, Jim Crow,' in slow time, which gave them entire satisfaction until he told them what it was. A somewhat similar complaint has been received by the Organist of a church not a hundred miles from Regent Street, where on a recent Sunday the Communion Office was sung to an adaptation of the said Twelfth Mass. A gentleman who apparently had been one of the congregation wrote thus: 'In the responses to the Commandments—viz., "Lord, have mercy upon us, and incline our hearts to keep this law," you have a musical flourish between the word "us," and the word "and." I beg respectfully to ask if this flourish is appropriate. It appears to me too light and airy for a solemn response.' The Organist made answer as follows: 'In reply to your note, I can only say that the passage from Mozart's Twelfth Mass, described by you as a "flourish," is so written by the composer. As to whether it is appropriate or not, I offer no opinion. I am only a harmless drudge engaged by the Vicar of this Church to play accompaniments to the singing of the choir, and my duties do not extend beyond endeavouring to play the music placed before me as correctly as I can.'"

THE following circular has been sent to us by a correspondent: "As we are now approaching the Winter Concert Season, I shall be glad to know whether it is your intention to continue giving my song '—' a place in your programmes; if so, I shall be happy to supply you with leaflets similar to the enclosed, bearing your own name (with or without address, as you may desire it), for distribution among the audience, which could be conveniently effected by the programme sellers. From some years' experience I have found that advertising in the *Daily Telegraph* does little or no good to a song, and I much question whether vocalists derive any benefit whatever from the announcement of their names in connection with the songs they sing. In placing before you the above proposal regarding leaflets, it is my hope that such a plan may not only tend to the furtherance of the song, but also more effectually benefit the singer, by bringing the name more prominently before the Concert-going public." The leaflet enclosed contains an advertisement of the song, the voice part of the first verse, and a heading that the piece has been sung by Mr. So-and-so "with brilliant success." It must be evident to our readers that the author of the circular and composer of the song (we have suppressed his name as immaterial) is an ingenious person.

A ROCHDALE critic, having to notice a choral concert the other day, took the opportunity to express his ideas upon sundry matters suggested by the performance. The choir, it appears, did not achieve a true *pp*. This the critic mentions, adding that a *pianissimo* once heard is not easily forgotten, "the atmosphere seems filled with a breath of sound, and yet so gentle that the slightest shuffling or cough is a

sacrilege. The *pianissimo*, properly done, creates more impression, as a rule, than the rest of the concert together." Under the head of *staccato*, the critic thus discourses: "Nothing, in our opinion, except the *pianissimo*, gives more effect than the *staccato* well done. The short, clear, sharp expression of the notes throws a wonderful and realistic sense into the words, and gives them a life and meaning which is most infectious and soul-stirring." Of the harmonium he says: "It is marvellous what an instrument the harmonium becomes in skilful hands." But the pen is more wonderful still.

In our notice of the Hereford Festival we said that the *Scherzo* and *Finale* of Beethoven's "Eroica" Symphony were "taken too fast for a Cathedral." Upon this a clever Boston contemporary asks: "Did Beethoven mark his *tempi* to suit the place of performance?" The writer ought to know whether he did or not. Being an American, he can hardly, perhaps, be expected to know that, in our resonant Cathedrals, music requires adaptation, as far as possible, to the acoustic properties of the place, otherwise it becomes unintelligible amid a confused mass of sound. Having due regard to its character, the more slowly a piece is performed in such great echoing places the better the effect.

REMARKING upon the proposed performance of Saint-Saëns's "Samson and Delilah" in New York, an American contemporary says: "It is evident that new settings of the plagues of Egypt and other interesting events are not floating about Europe, or Mr. Damrosch would not have been compelled to resort to a dress-suit presentation of an opera because it chances to be on a story taken from the Holy Writ. Nevertheless, the musical public will be interested in the Saint-Saëns work, if for no other reason than to find out what goes with that everlasting 'Mon cœur s'ouvre à ta voix.'"

REFERRING to our suggestion that the Royal Choral Society should represent English chorus singing at the Vienna Exhibition, a metropolitan contemporary puts in a claim for the Birmingham Festival Choir with which, he says, the Londoners cannot compare as regards "beauty of tone, vigour of onset, or general musicianship." That is a matter of opinion, and, when it becomes a practical question which choir shall go, we may have something to say on the other side. Till then, argument would be about as profitable as grinding the wind.

OUR attention has been called to the proposed formation of a musical club in London. Mr. T. H. Frewin, of 17, Islip Street, N.W., is the hon. sec. *pro tem.*, and he writes: "A number of distinguished musicians have promised their patronage, and I have already received the names of over fifty gentlemen who are desirous of joining as members." The club is to be "central, commodious, well appointed, at a moderate subscription, managed entirely by honorary officers, and exclusively for gentlemen engaged in any branch of the musical profession."

"ABOMINABLE rot" is the term used by the *Musical Courier* of New York to describe the "interpolated" music in "La Cigale"; while of two performers it is said that "they neither talk nor sing, for one's voice is much impaired and the other never could sing." It is a good thing for the *Courier* that the English law of libel has no power in the Empire City. With what a sense of freedom musical critics can write over there!

MR. G. H. WILSON, writing in the *Boston Musical Herald* concerning Dr. Bridge's "Repentance of Nineveh," has a good word for the orchestration if for nothing else. He says: "In the orchestra there is considerable variety, and the apparatus is the full modern band: indeed, the instrumental score is by far the most spontaneous portion of the work; it reads and sounds as if it were a grateful task."

SAYS the *Boston Home Journal*: "Marie Wilt, the soprano who lately committed suicide, once learned the part of *Brünnhilde* in the 'Walküre' in three weeks. 'That finished me,' she said, shortly before her death. Schnor died shortly after *Tannhäuser*, Anders went mad studying *Tristan*, and Scaria after *Parsifal* died insane." Are we to understand, *post hoc, ergo propter hoc*?

THE latest good story of Scottish prejudice against organs in churches comes to us through a correspondent North of the Border: "A very decent old man was one of the opponents of instrumental music in the church he attended. One day lately someone asked him what he thought of the organ that had been introduced. 'Man,' was the reply, 'I'm feared I'm gaun to like it!'"

A SERIES of interesting Chamber Concerts will be given in Paris during the winter season, at the Salle Erard, by Mr. I. Philipp, commencing on the 16th inst. The works of composers of many nationalities are drawn upon, and at the third Concert Dr. C. Villiers Stanford's *Intermezzi*, for clarinet and piano-forte, will be played by Mr. Turban and Mr. Philipp.

MR. ANTON SEIDEL is reported as saying: "I believe that the symphonic works of a Mozart and a Schubert should be read with that spirit of true artistic repose and simplicity in which they were created." As to Mozart, he was never nearer the absolute truth in his life, but there is not much repose and simplicity in Schubert's "B minor" Symphony.

THE Gloucester Choral Society ended its last season with £50 in hand, as compared with less than £3 the year before. It is proposed to give during the present winter the Mozart Centenary Selection, "The Redemption," and a miscellaneous programme. Mr. Joseph Bennett has accepted the presidency of the Society for another year.

A CORRESPONDENT sends us a newspaper par. to the effect that, at a Concert somewhere down West, "Miss Polly Hayes, a child of twelve, performed very skilfully a couple of solos on the drum." Assuming that the young lady used a side-drum, he suggests that a boy of five should come out with a bass drum, and thus complete the round of solo instruments.

It is well to be a popular boy soprano in the States. We read that "With his earnings, Blatchford Kavanaugh, the famous boy soprano, has purchased and furnished a pretty \$7,500 brick cottage at No. 7440, Wright Street, Auburn Park, Chicago. The boy, who is now 15, is taking piano-forte and pipe organ lessons."

MR. RICHARD MANSFIELD, as becomes the son of his mother, is bringing out a book of musical compositions, entitled "One Evening," a medley of songs,

operatic pieces, farcical music, &c. In some cases the words are by other writers, but all the music is by Mr. Mansfield.

SPECIAL interest will attach to the first performance in England of Peter Cornelius's Opera "The Barber of Bagdad" by the students of the Royal College of Music, at the Savoy Theatre, on the 9th inst.

OPERA AT COVENT GARDEN.

IN M. Alfred Bruneau's "Le Rêve," Sir Augustus Harris, on Thursday, October 29, offered the second novelty of his short autumnal season. The composer may consider himself fortunate, not only as regards the rapidity with which his work has obtained hearing in England, but in being interpreted by the five artists by whom "Le Rêve" was originally introduced at the Parisian Opéra Comique so recently as June last. But for Mdlle. Simonnet and her companions being available for Covent Garden at this period of the year, it is probable that M. Bruneau would have had considerable difficulty in persuading any of our better known managers to adopt an opera that in more than one respect differs considerably from any other composition of the advanced school hitherto publicly presented. "Le Rêve" is as daring as the most revolutionary could desire. There is an entire absence of tunelessness except at the beginning of the second act (we beg pardon, "tableau"), when a lively popular air from another pen is introduced, this proving an oasis in the musical desert. Full closes are, of course, not tolerated. The continuous changes of key are accomplished in the most abrupt and startling manner, and long before the end is reached the orchestration resolves itself into a complete web of leading motives. No relief from the weariness consequent upon resolute adherence to such a plan of operations is to be found in the vocal portion, which is almost wholly made up of recitative—doubtless deemed by the composer to thoroughly accord in spirit with the dramatic situation. M. Bruneau must be given credit for considerable ingenuity, but, at the same time, it is regrettable that such industry and ability have not been devoted to a purpose better calculated to afford gratification to the general musical community. A few words will suffice for the story of the opera, based by M. Louis Gallet upon Emile Zola's romance. *Angélique* is a simple-minded visionary, who, whilst embroidering vestments for the priests of the adjoining cathedral, listens, like Joan of Arc, to "celestial voices." Her lover *Pelicien*, who has passed himself off as an artist in stained glass, is really the son of the Bishop—the latter having only taken the vows after the death of his wife—and has been destined for the Church. When the Bishop learns the course of affairs he objects to have preceding arrangements interfered with and forbids the marriage. Poor *Angélique* sickens and is at the point of death when the Bishop relents, and, by prayer, accomplishes a miracle; that is to say, the girl rises from her chair and the lovers' hands are joined. Originally the opera had a tragic ending, *Angélique* falling dead just after she had quitted the altar. Much of the sacred music accompanying the miracle was omitted from the Covent Garden performance, doubtless as a concession to religious prejudices. The representation was unexceptionable. Mdlle. Simonnet perfectly realised the dreamy heroine, M. Bouvet was dignified as the Bishop, M. Engel was the lover, and *Angélique's* foster parents were sustained with engaging homeliness by Madame Deschamps-Jéhin and M. Lorrain. The exceedingly complicated orchestration was also excellently given, under the direction of M. Jéhin.

The other events of the month may be summarised. On the 7th ult. Mr. Hedmond, a tenor from the other side of the Atlantic, made a great success as *Lohengrin*, suddenly taking the place of Mr. Scovel, indisposed; on the 9th ult. there was a performance in French of "Les Huguenots," dramatically interesting for the reason that it included passages generally omitted in Italian renderings; and on the 16th ult. the recovered Mr. Scovel was warmly congratulated on his impersonation of *Lohengrin*. The season closed on the 21st ult. with "Carmen."

ITALIAN OPERA AT THE SHAFTESBURY THEATRE.

SIGNOR LAGO's revival of "Il Vascello Fantasma"—otherwise Wagner's "Flying Dutchman"—took place on Tuesday, October 27, under the direction of Signor Arditi, who presided at the first performance of the work in England, in 1870, at Drury Lane, when Mdlle. Ilma di Murska was the *Senta* and Mr. Santley the gloomy skipper. The Shaftesbury representation could boast of two strong features to be set against others that were exceedingly weak. The female chorus was faulty throughout, the band was unsteady, and the *Erik* of Signor Dorini evoked feelings the reverse of sympathetic. These obstacles to unalloyed enjoyment of the picturesque and forcible composition did not, however, prevent appreciation of Miss Macintyre's poetic embodiment of *Senta* or of Signor R. Blanchard's consistent impersonation of the despairing *Vanderdecken*. The Scottish *prima donna* realised the heroine both to the eye and to the understanding, and offered an eminently refined yet dramatic reading of the music. Miss Grace Damian did all that was possible with the small part of *Mary*, Signor Novara was satisfactory as *Dalundo*, and Mr. Philip Newbury acquitted himself fairly well as the *Steersman*. Considerable improvement was observable in the performance on Thursday, the 5th ult. The orchestral details were clearly developed, and Signor Chinelli's *Erik* was a great advance upon that of his predecessor.

Signorina Guerrina Fabbri, for whose *début* on these boards Rossini's "Cenerentola" was so oddly chosen, was better suited on Tuesday, the 3rd ult., in "Orfeo," with Signor Bimboni as Conductor. Notwithstanding that she had to contend against verdant remembrances of Mdlle. Giulia Ravogli in the part of the poet-musician, Signorina Fabbri earned hearty applause by her vivid portrayal of mental distress and by feeling delivery of Gluck's expressive strains. Signorina Elandi appeared as *Euridice* and Mdlle. Cecile Brami as *Love*.

No remarkable eagerness was evinced on Thursday, the 12th ult., to hear "Il Matrimonio Segreto," a circumstance that reflects all the more credit upon Signor Lago for carrying out the intention declared in his prospectus for the benefit of the few who were really interested in Cimarosa's work. An opera that is within a few months of attaining its century cannot but be old-fashioned in certain respects, but vitality is still existent in a composition in which the influence of Mozart is so distinct. Not every day can we hear such a bright and vivacious trio as that for female voices, "Le faccio un inchino," once so popular on concert platforms in its English guise of "My lady the Countess." Excellent representatives of the deaf merchant *Geronimo's* two daughters and sister were obtained in Madame Giulia Valda (*Elisetta*), Signorina Giuseppina Gargano (*Carolina*), and Signorina Fabbri (*Fidalma*), who commendably played into each other's hands and discharged their vocal duties with an animation that occasionally—for example, the trio, enthusiastically encored—had a contagious effect upon the listeners. Signor Chinelli was a presentable *Paolino*, and sang with taste the exquisite air "Pria che spunti." Signor Buti sustained *Count Robinson* with adequate spirit, Signor Ciampi was the *Geronimo*, and Signor Bimboni conducted.

On Saturday, the 14th ult., Miss Macintyre assumed the taxing rôle of the betrayed peasant girl, *Santuzza* in "Cavalleria Rusticana," and was well received.

ROYAL CHORAL SOCIETY.

No time has been lost in bringing Professor Villiers Stanford's Birmingham Oratorio "Eden" before the notice of the London musical public, and the large audience at the Albert Hall, on the 18th ult., testified to the amount of interest taken in the work. The characteristics of this strangely unconventional Oratorio were clearly described in the last number of THE MUSICAL TIMES, so that there is no occasion to further deal with the matter at present. Enough, that if "Eden" presents material for controversial criticism, it must be acknowledged by all to be, alike in its literary and its musical aspects, an extraordinarily clever work, wholly removed from all that is commonplace and trivial in the branch of art to which it belongs. Moreover, it is a work to be dealt with in a calm and judicial spirit, and

to be heard again and again before final judgment is passed upon it. In two out of three respects the performance at Kensington was eminently calculated to place the music in a favourable light to the audience. We understand that Mr. Barnby's indefatigable choir had devoted a large amount of extra time to rehearsal, and they certainly acquitted themselves almost to perfection. The female voices sang the "modal" music in the opening scene with rare delicacy, and when we were transferred from heaven to hell the basses delivered the stirring choruses of *Satan's* cohorts with splendid volume of tone and undeviating precision. Unfortunately the relative weakness of the orchestra was severely felt by those who had heard "Eden" at Birmingham, some of the composer's delicate instrumentation being wholly lost in the large building. The principal artists were one and all excellent. Miss Macintyre sang the music allotted to *Eve* beautifully, and she was well seconded by Mr. Ben Davies as *Adam*. The smaller parts had unexceptionable representatives in Mrs. Brereton, Madame Hope Glenn, Mr. John Probert, and Mr. Norman Salmond. To overpraise Mr. Henschel's conception of *Satan* would be impossible. It is a veritable creation and tends to increase still further our admiration for this consummate artist.

LONDON SYMPHONY CONCERTS.

MR. HENSCHEL began the season of six Concerts at St. James's Hall on Thursday evening, October 29, with a programme of five pieces. As in former years, it is intended to reproduce from the catalogues of the greater masters several works not frequently heard in the Metropolis. Primarily Beethoven's "Weihe des Hauses" Overture served to render evident the ability of the instrumental force again assembled round a Conductor whose reading of classical productions is far from conventional. Mr. Henschel has his own ideas, and is not afraid to submit them to the ordeal of practice when he believes himself to be in the right. The Symphony was Brahms's first (in C minor), a work that grows in impressiveness every time it is heard. The *Andante* movement—as choice a specimen of melodic beauty as the most ardent advocate of sweet sounds could crave—was played with unbroken smoothness and delicacy; but the chief triumph of both band and Conductor was achieved in the exciting *Allegro* constituting the *Finale*. Nothing could have been more even, spontaneous, or vigorous. Well might the audience bestow warm compliments upon all concerned. The solo player was M. Paderewski, who in Chopin's Concerto in E minor was at his very best. Interpretation so eloquent would have given substance and life to the dryest of musical bones. As the Polish pianist is among those of whom the public consider themselves privileged to ask more than has been stipulated for, he had to re-appear and play another piece. The perfect duet singing of Mr. and Mrs. Henschel was exemplified in "Come, Kate, my dearest," from the final act of Goetz's "The Taming of the Shrew," and the Overture to "Tannhäuser" brought the programme to an agreeable termination.

No vocal composition was included in the scheme of the second Concert on Thursday, the 12th ult., but there were two works for solo display. Mendelssohn's Violin Concerto and Bruch's *Schottische Fantasia* brought forward M. Ysaye to show that his talent is not confined to one school—a fact long since recognised, but losing none of its significance by repeated demonstration. Purists might have taken exception to his version of certain passages in the older composition, but the brilliancy and neatness of the performance were indisputable and justified the praise symbolised by a double recall. The orchestral accompaniments—by no means an unimportant feature of this work—were carefully played. For his Symphony, Mr. Henschel reverted to the prolific Haydn, and selected the genial master's C major (No. 1 of the Salomon set), which remains as fresh and buoyant as if it had been penned but yesterday. As it was throughout rendered with admirable point, the delight once more afforded by the tuneful and spirited work may be imagined. It is a pity the wealth of Haydn is so seldom drawn upon. The Concert opened with the Overture to Schumann's "Genoveva," and ended with a selection from the third act of "Die Meistersinger," both effectively executed.

CRYSTAL PALACE CONCERTS.

MENDELSSOHN and Schubert were chiefly in evidence at the fourth Saturday Concert, the former being represented by his "Walpurgisnacht" and a selection from the "Loreley," the latter by five numbers from the incidental music to "Rosamunde." It is the fashion in certain quarters to sneer at Mendelssohn as genteel, but it is difficult to see where the gentility comes in—at least, in the "Walpurgisnacht," of which a very good performance was given on October 31. The chorus showed a little inclination to drag and the conclusion of the number, "Come with torches brightly flashing," was wanting in perfect steadiness, but, on the whole, they acquitted themselves well. Mr. Ludwig distinguished himself by his intelligent and expressive delivery of the bass solos, and Mr. Iver McKay was efficient in the tenor music. Miss Dora Barnard's efforts in the solo for contralto were impaired by nervousness and a defective enunciation of her words. In the "Loreley," Mrs. Hutchinson gave a rendering at once scholarly in style and spirited in sentiment of the difficult soprano solo in the *Finale*. She was also thoroughly successful in the lovely Romance from "Rosamunde." In the last-named work the chorus sang the charming Shepherd's Chorus excellently, while the orchestral numbers were given with grace and precision under Mr. Manns's direction. The programme contained a novelty in the shape of a setting for chorus and orchestra of Browning's "Women and Roses," by Mr. C. A. Lidgley, a decidedly clever attempt to wed a not very intelligible poem to appropriate music. With a less obscure subject Mr. Lidgley might have achieved even more promising results. The orchestration is picturesque, but in view of the obvious influence of Wagner, it was a mistake to give the work in immediate juxtaposition to that master's "Waldweben."

On the 7th ult. Berlioz's "Symphonie Fantastique" was the principal feature of the programme, and drew a large audience. Of the familiar excellence of Mr. Manns's interpretation of this aptly named work it is not necessary to speak. The orchestra was also heard alone in the Romance in C from Mozart's *Serenade* in G, for strings, and in the "Leonora" Overture (No. 1). Mdlle. Janotha played in very good style Mendelssohn's Concerto in D minor (No. 2), and Miss Macintyre sang *Santa's* ballad from the "Flying Dutchman," and a song by Mr. Goring Thomas. Both were given with spirit and power, but with that want of finish and smoothness which is the chief defect in Miss Macintyre's method.

At the Concert of the 14th ult. Miss Fanny Davies, fresh from her tour on the Continent, where she has made successful appearances at Basle, Hamburg, and Berlin, appeared as the instrumental soloist, playing Schumann's Concerto with great delicacy and thoughtfulness, and contributing as her minor solos Chopin's Nocturne in C minor, and Rubinstein's Staccato Etude in C, for which she gained an encore. The vocalist was Mr. Lloyd, who sang with great effect the exquisitely beautiful tenor air from Gluck's "Iphigénie en Tauride" and the "Preislied." The Symphony was Brahms's historic C minor (No. 1), and the *Fürspiel* to the "Meistersinger," and Mchul's Overture to "Le Jeune Henri" completed the programme.

Of all the compositions of Mr. Hamish MacCunn there is none more picturesque and genial than his beautiful "Land of the Mountain and the Flood" Overture, which was placed in the forefront of the programme of the seventh Concert. It is from start to close imbued with the true romantic spirit; the leading themes are admirably coined, and their treatment is characterised with unfailing spirit and ingenuity. The work, originally produced by Mr. Manns, gains greatly on further acquaintance, and altogether induces one to hope that, in spite of the subsequent falling off in the quality of Mr. MacCunn's work, he may achieve notable things. Beethoven's Symphony in A (No. 7) is one of the favourite pieces in Mr. Manns's extensive repertory, and was conducted and played *con amore* throughout: an excellent rendering was also given of Dvorák's richly orchestrated and brilliant Scherzo Capriccioso (Op. 66). Herr Stavenhagen played the solo in Beethoven's G major Concerto (No. 4) with great incisiveness and clearness, though not with perfect accuracy; but his touch was hard, his phrasing jerky, and his conception of the whole piece singularly lacking in

poetry. Later on he gave an Intermezzo of Brahms and Mendelssohn's Scherzo Capriccioso, according to the encore with one of his master's Hungarian Rhapsodies. The vocalist, Miss Charlotte Walker, who comes from the Metropolitan Opera House, New York, sang Weber's "Ocean, thou mighty monster," and a charming song entitled "Springtide," by Reinhold Becker. Her voice is a fine dramatic soprano of extensive range and adequate volume, but her style and phrasing leave something to be desired on the score of grace and finish.

SIR CHARLES HALLÉ'S CONCERTS.

THE efforts of the esteemed Manchester conductor and pianist to win the favour of metropolitan amateurs for the performances of his admirably trained orchestra are worthy of sympathy and encouragement, and it is said that he has obtained a much larger number of subscribers this season, thanks, in part, no doubt, to the patronage of royalty, which he has been sufficiently fortunate to win. At the same time, Sir Charles Hallé might, perhaps, bestow a little more thought on the special tastes and fancies of the London public. An Orchestral Concert, unrelieved by any vocal music is, rightly or wrongly, regarded as a somewhat dull entertainment, and half-past eight o'clock is unquestionably an inconvenient time of commencement for suburban residents, who are the most staunch supporters of high-class musical performances. Apart from these considerations, there was nothing at which to cavil at the first Concert of the new series, which took place in St. James's Hall on the 20th ult. The strength of the Manchester band lies chiefly in the vigour and precision which invariably mark the efforts of the string contingent, and these qualities were perhaps more noticeable than ever in the rendering of Weber's Overture to "Oberon," the *Andante* from Spohr's Symphony "Die Weihe der Töne," and Beethoven's "Eroica" Symphony. Borodin's orchestral sketch "In the Steppes of Central Asia," though clever and picturesque, would be more in place at promenade concerts than at a classical performance. Sir Charles Hallé, though not quite so firm and precise as usual in his rendering of Schumann's Pianoforte Concerto, played with much of his accustomed ease and fluency.

MR. SARASATE'S CONCERTS.

CONTRARY to the original announcement, the second of these performances, on the 13th ult., was an Orchestral and not a Chamber Concert. Mr. Sarasate deserves thanks for repeating Max Bruch's new Violin Concerto in D minor, for the merits of a work are certain to be more perceptible at the second than at a first hearing. This was the case in the present instance, and the first movements of the Concerto may now be pronounced worthy of the composer at his best. With regard to the *Finale*, however, we must repeat that it is scarcely worthy to associate with the rest of the work, being merely virtuoso music written for purposes of display, but having little intrinsic value. Mr. Sarasate also played Saint-Saëns's Concerto in B minor, as usual creating a wonderful effect in the middle movement, and his own extraordinary Fantasia on "Carmen." Encores and double encores were extracted from the obliging executant, whose friends are evidently as numerous and as enthusiastic as ever. Mr. Cusins's orchestra was heard in one of Bach's Suites, Grieg's "Peer Gynt" Suite, and Beethoven's Turkish March, from the "Ruins of Athens."

The last performance for the present took place on the afternoon of the 23rd ult., and St. James's Hall proved too small to accommodate all who wished to obtain admission. The programme consisted merely of duets and solos for pianoforte and violin, Mr. Sarasate's assistant being, as usual, Madame Berthe Marx. As on previous occasions, their rendering of Beethoven's "Kreutzer" Sonata was more noteworthy for extreme delicacy than for masculine breadth and energy; but in Goldmark's Suite in E (Op. 11) and Saint-Saëns's Sonata in D minor (Op. 75) there was nothing left to desire. Madame Marx selected as her solos Chopin's rarely-heard Polonaise Fantaisie in A flat (Op. 61) and a Study of Rubinstein, and the violinist endeavoured without success to bring the Concert to a close with a

selection from Dvorák's "Slavonic Dances," further contributions being demanded with an amount of vehemence which apparently admitted of no denial, for Mr. Sarasate gave two extra solos with good grace.

"THE MESSIAH" IN WESTMINSTER ABBEY.

THE performance of "The Messiah" on Wednesday evening, the 11th ult., in the Abbey, in aid of the funds of the Royal Society of Musicians of Great Britain, afforded proof of sustained interest in the welfare of that meritorious institution. Every part of the building available was fully occupied. The kindness of the Dean in granting the use of the nave for such a purpose is not to be lightly regarded, inasmuch as it allows of sums in the shape of subscriptions being forwarded to Mr. Stanley Lucas, the Secretary, ostensibly for seats, and of a collection from the entire assemblage in the course of the proceedings. What, in many cases, must be a double contribution, is cheerfully bestowed. Of late years the rapid growth of amateur musical societies has tended to reduce the number of performances of "The Messiah" at the larger concert halls of the West End, so that advantage is naturally taken of hearing the correctly designated "Sacred Oratorio" amid surroundings to which it is so eminently fitted, and with experienced artists for the moving solos. Leaving Mr. Winter as his deputy at the organ, Professor Bridge, of course, conducted. There was a band of about sixty performers, led by Mr. Ellis Roberts, and a large chorus. The only omissions beyond those prescribed by custom were the choruses "Let all the Angels of God worship Him," "The Lord gave the Word," and "Their sound is gone out," and the soprano air "How beautiful are the feet"—a leap being thus made from "Lift up your heads" to "Why do the nations," the latter sung by Mr. Stanley with unvarying finish and all his old vigour. The other solo pieces were given by Miss Anna Williams, Miss Hilda Wilson, Mr. Barton McGuckin, and Mr. Watkin Mills, all so competent and trustworthy that the mention of their names is sufficient guarantee of the excellence of services generously tendered for the occasion.

MONDAY AND SATURDAY POPULAR CONCERTS.

SELDOM in the history of these entertainments has St. James's Hall been so thronged at the first performance of the season as it was on the 2nd ult., but the engagement of Mr. Paderewski was of course a sufficient explanation of the unusually large assemblage. The gifted Polish pianist gave his striking performance of Chopin's Sonata in B flat minor with the Funeral March, and once more astonished his hearers by the extraordinary rapidity of his execution in the *Finale*. An encore was imperatively demanded, and eventually Mr. Paderewski complied by playing one of Liszt's most difficult Studies. Everyone will regret the cause of Madame Néruda's absence from her accustomed place, but Mr. Willy Hess, of Manchester, proved himself a highly competent leader in Beethoven's "Rasoumowsky" Quartet in F (Op. 59, No. 1). He also took part in Mr. Paderewski's clever but unequal Sonata in A minor (Op. 13), for pianoforte and violin, first introduced a year ago and noticed at the time, and he earned much applause for his tasteful rendering of Max Bruch's Romance for violin, in A minor and major (Op. 42). Mr. Norman Salmond was wholly acceptable as the vocalist in Handel's air "Tyrannic Love" from "Susanna," and a pleasing song "Ich sehe dich in jeder Blume," by Goltermann.

The first of the Saturday performances was not so well attended as usual, the lack of an important pianoforte solo in the programme being the only cause that can be assigned. Madame Haas gave Schubert's Impromptu in B flat (Op. 142, No. 3) fairly well, but the piece is so hackneyed that there was little enthusiasm. The concerted works were Beethoven's Quartet in F minor (Op. 95) and Raff's Sonata in A for pianoforte and violin, the last-named being a novelty at these Concerts. It is the second of Raff's five Pianoforte and Violin Sonatas, and not by any means his best. As so frequently happens in Raff's works, the themes are frank and pleasing, but the development is more noteworthy for "padding" than sustained musical

interest. It is necessary to except from these remarks the air with variations which forms the slow movement, the theme itself having the character of a Volkslied, while the variations are clever and effective. Mr. Willy Hess certainly advanced his reputation with London audiences by his earnest and artistic rendering of the *Adagio* and *Fugue* from Bach's Violin Sonata in G minor, and Mr. Santley, who was in good voice, was of course enthusiastically applauded in Handel's "Revenge, Timotheus cries," and Sullivan's rather trivial ballad "Ever."

The second Monday Concert was noteworthy for the first performance of a Pianoforte Quartet in G minor, by M. Gabriel Fauré (Op. 45). The name of the French composer had not hitherto appeared in Mr. Chappell's programmes, and the present Quartet, which is the second of two such works from his pen, did not create a widespread desire to make acquaintance with more from the same source. Mr. Fauré is an industrious musician, and besides filling with distinction the office of choirmaster in several of the principal Parisian churches, he has found time to compose a number of works in various styles, including a Cantata "La Naissance de Vénus," a Requiem, an Orchestral Suite, a Violin Concerto, and various smaller efforts. His songs and minor pianoforte pieces have gained him considerable reputation, but it cannot be said that even in his own land his weightier compositions have achieved much popularity. The Quartet in G minor, far more than the Pianoforte and Violin Sonata in A, introduced at one of Mr. Ysaÿe's Concerts last season, indicates Mr. Fauré's fondness for frequent and startling changes of key. In the first movement these transitions are introduced sparingly and with good effect, but in the *Adagio* they follow upon one another in a manner which is at once aimless and excruciating to the ear. Mr. Ysaÿe proved himself a brilliant leader both in this work and in Mendelssohn's Quartet in D (Op. 44, No. 2), and he played two movements from Bach's Sonata in D with splendid mastery over the technicalities of his instrument. Mr. Schönberger earned the favour of the audience by his delicate rendering of Schumann's Novelletten (Nos. 6 and 7), and Miss Fillunger sang "Elizabeth's Prayer," from "Tannhäuser," and Schubert's "Zuleika" with much feeling.

The remaining Concerts which can now be noticed do not need detailed criticism. On Saturday, the 14th ult., the concerted works were Beethoven's Quartet in E minor (Op. 59, No. 2) and Mendelssohn's Trio in D minor (Op. 49), Mr. Ysaÿe being again a vigorous if somewhat uncertain leader. He was very successful in two movements of Bach's Sonata in G minor, and Mrs. Helen Trust delighted the audience by her pure vocalization and piquant style of singing in airs by Giordani and Grieg. Miss Mathilde Wurm, the pianist of the afternoon, gave an artistic though somewhat tame rendering of Chopin's Ballade in F minor (Op. 52), and for once an encore was not demanded.

A quiet programme was offered on the following Monday, and the attendance was not large. Mozart's Quartet in D (No. 7), two numbers of Schumann's "Stücke im Volkston," for pianoforte and violoncello (Op. 102), and the same composer's Trio in G minor (Op. 110) were the concerted pieces. There was another change in the quartet, Mr. Whitehouse, who had proved himself thoroughly capable at the violoncello desk, being replaced by Mr. de Munck, also an excellent artist. The pianist (Mr. Leonard Borwick) brought forward for the first time Grieg's Ballade, or, more strictly speaking, Air with variations, in G minor (Op. 24), which he did not make very interesting in spite of his beautiful execution. Mr. Reginald Groome sang with much taste Handel's rather hackneyed air "Where'er you walk," and an interesting song, "Angels guard thee," by Godard.

Mr. David Popper made a wholly successful first appearance at the Saturday performance of the 21st ult. He at once obtained the favour of the large audience by his masterly playing in Schubert's Quartet in D minor, and he more than confirmed it by the beautiful tone and magnificent execution he displayed in his solos, an *Adagio* by Tartini, and a clever Minuet from his own pen. Equal success was won by Miss Fanny Davies in Beethoven's Sonata "Les Adieux," &c., her interpretation resembling in a marked degree that of Madame Schumann. Miss Fillunger sang

Schubert's very fine song "Die Allmacht" with much intelligence and feeling.

The Concert of the following Monday is the last we can notice this month and it does not need lengthy criticism. There were only two concerted works—namely, Beethoven's Quartet in F minor (Op. 95) and Chopin's Polonaise Brillante in C (Op. 3), for pianoforte and violoncello, Mr. Edward Howell proving himself fully equal to requirements in both works. Miss Fanny Davies gave a thoughtful and artistic, if not very brilliant, performance of Schumann's Fantasia in C (Op. 17), and M. Ysaÿe astonished even his warmest admirers by his masterly rendering of Paganini's Study in B flat. Mrs. Helen Trust repeated the songs she had sung nine days previously and was twice encored.

ROYAL COLLEGE OF MUSIC.

The first Concert of the new term took place on October 29, and opened with a very creditable performance of Mendelssohn's Octet for strings. Master W. Spencer, a very young but promising student, played Liszt's transcription of Schubert's "Auf dem Wasser zu singen" and Rubinstein's D minor Study with commendable fluency and accuracy, and Miss Jessie Grimson's violin solo, the *Adagio* from Spohr's sixth Concerto, was tuneful and refined, though somewhat cold. Miss Una Bruckshaw, who was heard in the trying air "Il est doux, il est bon," from Massenet's "Hérodiade," has evidently many of the qualifications of a dramatic singer. Miss Jeannie Rankin's singing of Beethoven's "Joy of tears" ("Wonne der Wehmuth"), impressive as it was, would have been improved by a clearer pronunciation of the words. The *ensemble* piece, Rossini's "La Carita," which concluded the Concert, was hardly a success, the intonation having been almost throughout a trifle below the pitch of the accompanying pianoforte.

At the Orchestral Concert on the 11th ult. the chief pieces were Beethoven's C minor Symphony and Spohr's Overture to "Jessonda." The performance of the Symphony, more especially of the last two movements, reached a very high level of excellence, and it was impossible to resist the enthusiasm of the young performers, who so obviously revelled in their task. Misses Jessie Grimson and Lilian Wright played Bach's Concerto for two violins, in D minor, carefully, and with considerable effect. Miss Pattie Hughes sang very sympathetically Verdi's "Ave Maria," and Mr. Jasper Knight was somewhat over zealous in the display of a powerful voice in an air from Sullivan's "Prodigal Son."

At the following Concert, on the afternoon of the 18th ult., the chief piece was Beethoven's Septet, the rendering of which, admirable on the whole, was particularly noticeable for the unusual excellence of the playing of the wind parts; the performers were all scholars of the College, and did justice alike to the work, to their teachers, and to themselves. Mr. A. Wall played four movements from one of Bach's Violin Sonatas with considerable fluency and spirit, and the Choral Class, conducted by Professor Parratt, sang a Romance by Schumann and a Serenade by Schubert with much effect.

CHAMBER CONCERTS.

PERFORMANCES of this nature have been frequent during the past month, one of the earliest to claim attention being that of Mr. Stewart Macpherson, which was given under the title of a Pianoforte Recital at the Princes' Hall, on the 3rd ult. Of Mr. Macpherson's ability as the Conductor of the Westminster Orchestral Society we have had frequent occasion to speak, but on the present occasion he proved himself likewise a pianist of considerable merit in Beethoven's "Moonlight" Sonata, some clever pieces from "The Months," by Mr. Erskine Allon, Mendelssohn's familiar Prelude and Fugue in E minor (Op. 35, No. 1), and other numbers. His own Sonata in E flat, for pianoforte and violin, in which he was assisted by Mr. Charles Griffiths, evinces taste as well as musicianship. Miss Helen Saunders rendered some songs by Mr. Walter Macfarren and Gounod in an agreeable manner.

Two days later, in the same hall, Miss Ethel Sharpe, whose promise as a pianist has obtained frequent recognition at the Concerts of the Royal College of Music, gave

a performance in which her ability was put to some severe tests. To say that she gave, on the whole, a highly intelligent rendering of Chopin's B flat minor, with the Funeral March, is awarding her no little praise; and there was little left to desire in her rendering of Brahms's two Rhapsodies in B minor and G minor (Op. 79). Excellent performances were secured of the last-named composer's Pianoforte Quartet in G minor (Op. 25) and Schumann's Sonata in D minor, for pianoforte and violin (Op. 121), Miss Sharpe being assisted by Mr. Ludwig A. Hobday and Mr. W. H. Squire. Miss Anna Williams sang Dr. Mackenzie's effective song "Lochinvar," a vocal piece deserving the attention of high-class vocalists; and Miss Florence Shee displayed a rich voice in Liszt's "Die Loreley."

Messrs. Ludwig and Whitehouse commenced another series of their excellent performances at the Princes' Hall on the following evening. The programme opened with Cherubini's String Quintet in E minor, which, as it was only published last year and has only been performed two or three times in London, certainly cannot yet be regarded as hackneyed. A capital performance was secured, the Concert-givers being assisted by Messrs. G. W. Collins, A. Gibson, and Paul Gibson. Other pieces were violin solos by Gade and Schubert, Schumann's Adagio and Allegro for pianoforte and violoncello (Op. 70), and Beethoven's Quartet in F (Op. 18, No. 1). A careful, and in a general way commendable performance of Schubert's "Wanderer" Fantasia in C (Op. 15) was given by Mr. W. Richter, a very young pianist of decided ability. Mrs. Brereton was acceptable in songs by Dussek, Mendelssohn, and Gounod.

The Concerts given by the Messrs. Hann at the Brixton Hall are especially interesting as being carried out entirely, as to the instrumental music, by the members of one family. Thus, at the second of the current series, which took place on the 10th ult., Messrs. W. H. Lewis, E. H. William Clement, and Sidney Hann took part in very praiseworthy performances of Haydn's Quartet in G (Op. 76, No. 1), Beethoven's "Kreutzer" Sonata, and Schumann's Quintet in E flat. Mrs. Helen Trust was warmly applauded in her songs, thanks to her pleasant voice and pure and artistic method of singing.

The first public Concert of the season in connection with the Royal Academy of Music took place at St. James's Hall on the 16th ult. The orchestra was occupied by the students who form the choir, but they took no concerted part in the performance. A very creditable performance was given of Beethoven's Quartet in C minor (Op. 18, No. 4), by Miss Ethel Barns, Miss Reynolds, Mr. Revell, and Mr. Herbert Walenn, Miss Barns proving herself a vigorous leader. Two movements from Brahms's Pianoforte Quintet in F minor (Op. 34) were also played with spirit by Miss Catherine Rodbard and Messrs. Hinton, Davies, A. Walenn, and H. Walenn. Three Gaelic melodies for voice, with accompaniment for strings and harp, by Mr. Charles Macpherson (student), deserve mention on account of the artistic infusion of national character in the music. Several, or indeed all the rest of the pupils showed promise in their various ways, but it is needless to further particularise.

A successful Concert was given by Miss Frances Ashton and Miss Annie Lea, at the Princes' Hall, on the 19th ult. Miss Lea is a pupil of Madame Schumann, and shows more than average promise as a pianist. She seemed a trifle nervous in commencing Schumann's Carnaval, but speedily warmed to her work and gave an excellent performance, noteworthy for intelligence as well as good manipulation. Miss Ashton is a capable violinist, and full justice was done to Beethoven's Sonata in F (Op. 24) and Grieg's in the same key (Op. 8), as well as to Spohr's Concerto, No. 8 (Op. 47), which was given with pianoforte accompaniment. Songs were contributed by Miss Alice Ashton and Mr. Arthur Thompson.

PIANOFORTE RECITALS.

THE season promises to be as prolific as usual during the last few years in these entertainments, and a highly successful commencement was made on October 27, when Mr. Paderecki gave what was at the time styled a Farewell Recital at St. James's Hall. The growth in popularity of the gifted Polish artist has been steady and unfluctuating.

When he first came among us he played to empty benches; now he has a name to conjure with, and as often as he elects to come among us, so often will he be certain to obtain a crowded and enthusiastic auditory. There is no ground whatever for lamenting the esteem in which Mr. Paderecki is held by the English public, for he is now far more of an artist than a virtuoso, having to a large extent abandoned the exaggerations and eccentricities of manner in which he was prone to indulge two or three years ago. Indeed, his rendering of Beethoven's Thirty-two Variations in C minor and the "Waldstein" Sonata on the above-named occasion was, if anything, too refined and delicate, though the perfection of the technique gave an indefinable charm to the performance. Perhaps the greatest successes were won in three of Mendelssohn's "Songs without Words," Schumann's "Papillons," and a group of Chopin's pieces—that is to say, in a purely artistic sense; but the most prodigious execution was displayed in Rubinstein's Etude in C. Some confusion was caused by the extensive changes made in the programme as originally announced, but it is only fair to add that there was no cause for dissatisfaction of a similar nature at the next Recital, which was given a week later in consequence of the great success of the first performance. This was Mr. Paderecki's actual farewell for the present, and he certainly more than ever ingratiated himself in the favour of his London admirers by his interesting, unconventional, yet wholly legitimate rendering of such works as Mendelssohn's Variations *Sérieuses* and Beethoven's Sonata in F minor, Op. 57 ("Appassionata"), not to mention smaller pieces by Schumann, Chopin, and other composers. At the conclusion of the performance there was a scene of enthusiasm rarely equalled in St. James's Hall, and even after two encores the audience would not leave until Mr. Daniel Mayer came forward and assured them that Mr. Paderecki could not play any more.

It is needless to dwell on Master Max Hambourg's Recital at the Steinway Hall on the 20th ult. The juvenile performer has made excellent progress, but, unfortunately, he was set to perform tasks utterly beyond his means. For example, while he was quite at home in the first movement of Beethoven's Concerto in C minor, it was a mistake to permit him to attempt an enormously difficult Cadenza of Rubinstein. Again, his playing of two of Chopin's Studies was mere schoolboy exercise, but he was acceptable in a Toccata and Fugue of Bach. Master Max Hambourg has a great deal of natural ability, and, properly nurtured, he should develop into a pianist of the first calibre.

Mr. Stavenhagen's first performance this season in St. James's Hall, on the 24th ult., was fairly well attended, and the programme was interesting, although but three pianoforte composers were represented. It cannot be said that the young German performer was heard to advantage in Beethoven's Sonata in A flat, with the Funeral March, for his rendering was jerky and lacking in the breadth and dignity required by the music. Some of Chopin's pieces, including two of the Studies and two of the Waltzes, were far better played, and the audience showed more than the necessary amount of appreciation by exacting three encores. Mr. Stavenhagen, however, was heard to the greatest advantage in two pieces by Liszt, which, according to the programme, were performed for the first time. These were a charming piece in Mazurka time, founded, we believe, on a genuine Polish melody, and the other an extraordinary composition, entitled "Hexameron," being a series of variations on the duet "Suoni la Tromba," from "I Puritani." In these Mr. Stavenhagen was at his best, and the audience would not disperse until he had granted another piece. Madame Stavenhagen sang some airs by Mozart and other composers with delightful purity of style and method.

THURSDAY SUBSCRIPTION CONCERTS.

MESSRS. WILLIAM NICHOLLI, Septimus Webbe, and Hans Adolf Brouil have united their respective talents as tenor vocalist, pianist, and violoncellist for a series of four Chamber Concerts at Princes' Hall, the first of which was held on the 12th ult. Laudably resolving to give the highest possible tone to their enterprise, they have assigned the first part of each programme in turn to Beethoven, Brahms, Grieg, and Schumann. Naturally the greatest and most distinctive member of this quartet led the way

at the opening Concert, which passed off with a success auguring well for the future. The Sonata in G minor (Op. 5, No. 2), for pianoforte and violoncello, was so satisfactorily executed by Messrs. Webbe and Brouill as to secure the utmost confidence in their subsequent essays. Spirit was tempered by discretion, and it was obvious from the outset that each perfectly comprehended the task before him. The other instrumental piece in this section was the beautiful Theme and Variations in F (Op. 34), for pianoforte alone, interpreted by Mr. Webbe with a command of expression that evoked unanimous commendation. To Mr. Nicholl's share fell the once neglected, but now highly prized, "Adelaida," into his rendering of which he infused all the fervour and tenderness due to this matchless love song. The second part was of a miscellaneous order—employing the term in no derogatory sense—and therein Miss Louise Phillips and Madame Isabel Fassett sang some duets with artistic feeling and perfect blending of voice.

GRESHAM COLLEGE.

PROFESSOR BRIDGE chose for the opening Lecture of his winter series of musical discourses at the above College, on the 3rd ult., the well-worn subject of Handel's "Messiah," which, however, in spite of having to refer to familiar facts, he invested with considerable freshness and interest. After briefly tracing the events which led up to the composition of the work, the Professor adduced some interesting facts concerning its early performances, amongst them that the chorus, "Glory to God," was originally commenced *pianissimo*, followed by a gradual *crescendo*, instead of the *forte* entrance now adopted. The greater point given by the substitution of the word "this" in place of "the" in the phrase "Who is the King of Glory?" was also favourably commented on, and an interesting comparison was made between the word book of the first performance of "The Messiah," recently found by Professor Dowden, and an original word book, published in 1748, of an early performance of "Samson," in the possession of Professor Bridge, both books omitting any mention of the Overture to either work. Some of the finely engraved tickets for the performance of "The Messiah" in Westminster Abbey in 1784 were exhibited, together with an old and remarkably expressive cast, by an unknown artist, of Handel's face, recently presented to Dr. J. C. Bridge, of Chester. The musical illustrations, which excited considerable interest, consisted of an early setting of "But who may abide," sung by Mr. Bell; another of "Their sound is gone out," very effectively rendered by Mr. Avalon Collard; a version of "And lo! the angel," sung by Master Roper; and a setting of "How beautiful are the feet," now published by Messrs. Novello as an anthem, and excellently performed by some of the Westminster chorists.

At the second Lecture, delivered the following evening, Professor Bridge traced in a lucid and masterly manner the origin and development of the Symphony, which, in its present form, he defined as a Sonata for orchestra. After referring to the important influence exerted on form by Lulli, Scarlatti, John Christian and Philip Emmanuel Bach, the Professor reviewed the work of Haydn, observing that "If he were not chronologically the father of the Symphony, he was at least a very good nurse, which in those early days was perhaps something better." A very interesting portion of this Lecture was the way in which the artistic lives of Haydn and Mozart were shown to entwine, and the comparisons made between the Symphonies of these masters. The subsequent developments effected by Beethoven were also commented on, and a number of examples, illustrative of the various stages of the development of the Symphony, were admirably played by the Misses Annie and Amie Grimson.

The two final Lectures were devoted to a sketch of the lives and works of William and Henry Lawes, both of whom, the Professor said, appeared to have studied music under Coperario—i.e., John Cooper, at the expense of the Earl of Hertford. Comparatively little was known of the life of William Lawes, beyond that he became a member of Chichester Cathedral and Chapel Royal Choirs, and one of the private musicians to Charles I., in whose cause he died fighting at the siege of Chester in 1645. He devoted himself chiefly to the composition of instrumental music,

concerning his abilities for which his brother Henry had written that "there was no instrument of the time but he composed as aptly for it as if he had only studied that." In conjunction with Simon Ives he set to music Shirley's Masque, entitled "The Triumphs of Peace," one of the earliest works in which "bar lines" were used, an invention attributed to his brother Henry.

Henry Lawes was born in 1595, and became a gentleman of the Chapel Royal and of Charles I.'s private band. He was a great friend of Milton, to whom, it was said, he suggested the story of "Comus," and for which he wrote the music. This was first performed at Ludlow Castle, the official residence, as President of Wales, of Lord Bridgewater, on Michaelmas night, 1634, when Lawes took the part of the attendant spirit and delivered the opening address. It was through Lawes that the poem was published in 1637, in the preface to which he remarked: "Although not openly acknowledged by the author, yet it is a legitimate offspring so lovely, and so much to be desired, that the often copying it hath tired my hand, and brought me to the necessity of producing it to the public view." Five numbers of Lawes' music to "Comus" were to be found at the British Museum, bound up with Dr. Arne's setting of the same poem. Henry Lawes was an excellent critic, an accomplished writer, and a patriotic musician, boldly ridiculing the fashion of his day for Italian music, and stoutly maintaining the merits of his countrymen's compositions. He died October 21, 1662, and was buried in the cloisters of Westminster Abbey, probably near the grave of Dr. Wilson.

The interest of the two last Lectures was greatly enhanced by a number of vocal and instrumental illustrations of the compositions of these brothers, the former sung by Messrs. Branscombe and Bell and Westminster chorists, and the latter played by Mr. and Miss Dolmetsch, Mr. Milne, and Professor Bridge on exceptionally fine specimens of the instruments in use at the period of the music performed. Mr. John A. Foster exhibited a fine portrait of Henry Lawes and his large oil painting of the scene of Milton's "Comus." The attendance at the four Lectures was 2,002.

MUSICAL GUILD.

THE young artists of the above Association gave two of a series of four Concerts at the Kensington Town Hall on the 3rd and 17th ult. The performances have so far shown a noticeable and commendable improvement on those of former seasons, especially as regards finish, warmth, and what the Germans call *Schwung*, and if the improvement be continued, these enjoyable Concerts should soon be second only to the very best of their kind. At present two very important matters are occasionally somewhat neglected—viz., uniformity of phrasing and balance of tone. A striking instance in which the former was wanting occurred in the slow movement of Rheinberger's Nonet, given at the second Concert, in which the oft-repeated "turn" in the second subject was not played exactly alike by any two of the performers. This may read like hypercriticism, but we are applying a high standard. A commendable feature is the artistic character of the programmes. Thus, the first Concert opened with Brahms's Pianoforte Quartet in C minor (Op. 60), one of his most characteristic works, which contains a slow movement of transcendent beauty and wonderful depth of expression. The performance by Miss Ethel Sharpe, Messrs. Jasper Sutcliffe, Hobday, and Squire was painstaking and appreciative, the *Andante* being especially well given. Miss Sharpe and Mr. Hobday played Schumann's Märchenbilder for pianoforte and viola charmingly, and Mr. Edward Branscombe sang two artistic and taking songs by Mr. Gerard Cobb with great finish and refinement. The second Concert began with Rheinberger's Nonet for strings and wind, a melodious and interesting work in four movements, of which the *Adagio molto* is the richest in interest and deepest in expression. The performance was, on the whole, good, although the unequal balance of tone interfered occasionally with the clear exposition of the composer's polyphony. Mr. Arthur Bent played Bruch's Romance for violin (Op. 42) very well, and Miss Annie Fry, Messrs. Bent, Stephenson, Kreuz, and Squire gave an appropriately fiery and rugged rendering of Dvořák's fine Pianoforte Quintet in A (Op. 81.) Madame Emily Squire was an efficient vocalist.

MR. CHARLES FRY'S RECITALS.

DRAMATIC Recitals do not ordinarily come within the range of a musical journal, but attention is due in our columns to Mr. Charles Fry's rendering of the chief scenes of "Hamlet," on Saturday evening, the 7th ult., at the Hampstead Conservatoire, owing to Mr. Berthold Tours having specially composed incidental music for the occasion. The latter's contribution consisted of an Introduction, three *entr'actes*, a King's March, and a Funeral March. The first-named and the *entr'actes* are felicitously typical of the following action, while the Funeral March was peculiarly appropriate to the situation and the play. The details of every section of the music betray the hand of the cultivated musician. For the first performance of his work, Mr. Tours presided over a small but efficient stringed orchestra, led by Mr. T. E. Gatehouse, and towards the close Mrs. Helen Trust sympathetically gave the "Ophelia's Song" of Maude V. White. Mr. Fry's arduous labour was gone through with a persuasive force evincing not only accurate perception of the subtleties of the text, but the ability to communicate his knowledge to the large audience in the most effective manner.

LADIES' ORCHESTRAL CONCERTS AT SALISBURY.

Two exceptionally fine performances were given on the 20th ult., at Salisbury, by a string orchestra, consisting of sixty-five ladies. The Rev. E. H. Moberly, who has done, and is doing good work in the cause of vocal and instrumental music in Salisbury and neighbouring towns and districts, brought the ladies, nearly all amateurs, from various parts of the country. They proved to be experienced and cultured executants, and gave a highly intelligent interpretation of the works in the programme. They were Julius O. Grimm's Suite, in canon form, for string orchestra (Op. 10); Liszt's "Angelus"; the "Traumerei," from Schumann's "Kinderscenen"; J. S. Bach's Piano-forte Fugue in A minor (arranged for string orchestra by Josef Hellmesberger); and the Walzer, *Elégie*, and *Finale*, from Tschaiikowsky's Serenade (Op. 48). These were all played in a manner deserving of the highest praise. The tone was full and resonant, the intonation remarkably pure, the attack firm and certain, the release sharp, the marking of light and shade excellent, and the phrasing clear. The performance, as a whole, would have done credit to a band of professional players. There was not a suspicion of amateurishness throughout the performances, the graceful style and finish with which every piece was performed indicating that the executants were experienced players. Miss Winifred Holiday, the leader of the band, gave an admirable rendering of the *Andante* and *Finale* from Handel's Sonata in A, and Mrs. Hutchinson and Mrs. Henseltine Owen contributed songs. Mr. Moberly (who may bring his orchestra of ladies to London at no distant date) and the performers are to be congratulated on the great success they achieved.

MASCAGNI'S OPERA "L'AMICO FRITZ."

It may with truth be said that the death of Ponchielli, Verdi's advanced age, and Boito's self-effacement have been Signor Mascagni's opportunity. The genuine and universal success of his "Cavalleria Rusticana," reviewed in THE MUSICAL TIMES soon after its first production in Rome, was undoubtedly, and in a great measure, due to the musical merits of this, the young composer's first opera, which revealed considerable facility in effectively treating dramatic contrasts; an easy flow of pathetic, if not always original melody; and, above all, an elastic and attractive style which, although evidently inspired by his own master, Ponchielli, by Verdi's later style, and by Bizet's works, was, at all events, not an imitation, pure and simple, of Wagner. On the other hand, however, the success of the opera was, by common consent, in no small degree due to the vigorous dramatic foundation supplied by Signor Verga's admirable little play, effectually condensed into one act, and portraying a Sicilian village scene at once novel, touching, and picturesque. Moreover, the Fates decreed that Signor Verga's

large share in the success of "Cavalleria Rusticana" should be not only recognised by the public, but established by court of law; for the publisher, Signor Sonzogno, of Milan, being unwilling to admit Signor Verga's claim, the latter instituted legal proceedings and obtained his full share in the large profits which the performances of the opera had already yielded to both publisher and composer. It appears that Signor Mascagni, writhing under the public and legal verdict that he owed his new-born fame in a great measure to the dramatic merits of the libretto adapted from Signor Verga's play, was determined that his next opera should stand entirely on its own musical merits; and for this purpose he chose for his subject, not another stirring and hot-blooded story of the South, but a simple, idyllic, and purely domestic play, the scene of which is laid in Alsace, and which is derived from a French novel by Erckmann and Chatrian, the libretto, in three acts, being from the pen of a Neapolitan writer, Signor Nicola Daspuro, known in Italy by the *nom de plume* of P. Suardon. Whether in his resolve, and in his choice of the libretto, Signor Mascagni has been judicious remains to be seen.

The principal characters of the opera "L'Amico Fritz," which was performed for the first time at the Costanzi Theatre, in Rome, at the end of October, are as follows: *Suzel*, an Alsatian village beauty (soprano); *Fritz Kobus*, a young bachelor and country squire (tenor); *Beppe*, a young gipsy (mezzo-soprano); *David*, a Rabbi (baritone); *Hanuco* and *Federico* (second bass and second tenor), friends of *Fritz*; and *Caterina* (alto), *Fritz's* old governess.

The scene of the first act is laid in the dining-room of *Fritz's* villa, and finds the young squire surrounded by his friends, among whom *David*, a Rabbi learned in Holy Scripture, and a strenuous advocate of matrimony as conducive to true happiness, urges *Fritz* to take unto himself a wife. *Fritz*, however, declares his resolve to help others to marry, but, for the rest, to enjoy himself free from domestic care, and to remain a bachelor himself to the end of his life. After dinner, *Suzel*, the pretty daughter of *Fritz's* bailiff or overseer, comes on an errand, and at the same time presents the Squire with a bunch of violets; while *David*, seeing the two together, makes up his mind that they would be, and shall become, a happy pair. On suggesting this to *Fritz*, the latter scorns the idea of marriage; but *David* persists on the ground that *Fritz* will be conquered some day, and that this pretty village girl will make him a better wife than some great lady.

The second act takes place at the bailiff's farm. While the villagers are singing a pastoral chorus, *Suzel* is gathering cherries for her master, who presently appears, at first unnoticed by her, and listening to her ballad of a "bel cavaliere," is lost in admiration of this pretty girl, the more so when she, having seen him, offers him a bunch of cherries, which, fascinated by the fair donor, he eagerly accepts. *David*, who from behind a tree has witnessed this flirtation fast budding into love, engages *Suzel* in conversation after *Fritz* has left, and asks her whether she knows the Bible story of Rebecca; whereupon she tells it, and by her way of telling it convinces him that she is in love with *Fritz*, and that his plan of bringing about a match between the two is sure to succeed. In order to test *Fritz*, he, after the interview with *Suzel*, tells him that the fair one is shortly to be married; this announcement of course completely upsets the young Squire, who now confesses to *David* that he is in love with the girl, and leaves the farm enraged by jealousy; whereupon *Suzel* rushes to *David* in despair over the sudden departure of her "bel cavaliere."

The third act finds *Fritz* again in his dining-room, brooding over the love song he heard *Suzel* sing, and which he fondly imagined was intended for him. Presently, *David* comes to announce that all is ready for *Suzel's* marriage; but *Fritz* refuses his consent, and upon the fair one herself appearing, asks her whether it is really true that she is about to marry. Her answer clearly shows him on whom she has set her affections, and having exchanged their vows of love they are joined by *David* and the whole company, all rejoicing over the inveterate bachelor who, conquered by the village beauty, is now to enter upon matrimonial bliss.

Assuredly a more unpretending, not to say commonplace and colourless story has never been set to music, although

it may, of course, be said that every opera, from Gluck's "Orfeo" to Gounod's "Faust" and Wagner's "Lohengrin," is the same love story over again, only told and treated in a different form. But, on the other hand, the difference and degree of merit lies precisely in the mode of treating that everyday story, and that is why "Cavalleria Rusticana" makes an excellent and attractive, and "L'Amico Fritz" an extremely poor and uninteresting subject for an opera.

The short Prelude which precedes the first act does not call for special notice; but attention is rivetted by the refreshing and lively *parlante* of the banquet of Fritz and his friends in the opening scene. The *Adagio* air by which Suzel afterwards offers the bunch of violets to Fritz, "Son pochi fiori," is very pathetic, and is in the style of Gounod, Bizet, and Thomas, although the treatment, and particularly the final phrase played by the stringed instruments, are all Signor Mascagni's own, and confirm his ability as a dramatic composer. This air of Suzel is followed by a violin solo, played behind the scenes as a sort of serenade, by Beppe, the gipsy, who has no *raison d'être* at all in the whole opera, except that of singing the praises of Fritz behind or on the stage. The violin solo, which is somewhat long, is suggestive of *Carmen*, or is probably taken from some Neapolitan air; in no sense is it characteristically Alsatian. The first act closes, curiously enough, with a bugle *fanfare*, as played by the Italian *bersaglieri*, in the style of a *tarantella*; and although the libretto states that this march is derived from a popular Alsatian air, it is essentially Italian in character. The second act, undoubtedly the best of the opera, is conspicuous by Suzel's ballad, "Bel cavalier per la foresta," and notably by the duet which follows, entitled the "cherry" duet, between Suzel and Fritz, which in itself is enough to stamp Signor Mascagni as a highly gifted and most effective lyric writer. This duet is followed by a brisk and lively *Scherzo*, called "L'arrivo del birroccino," and then by Suzel's recital of the story of Rebecca and her duet with David. This latter, although a clever and finished piece of writing, falls somewhat flat after the first duet and the *Scherzo*, which certainly constitute the culminating point of the opera. Fritz's air "Uno strano turbamento" is not on a par with the preceding numbers, and the same may be said of the whole of the third act, in which the gipsy's love ballad "Oh amore, bella luce del cuore," Suzel's air "Non mi resta che il pianto ed il dolore," and another love duet between her and Fritz are all too much in the same style and harp too much on the same subject to keep up the interest. An exception to this, however, is the Prelude to this last act, which, taking up the subject of the violin solo in the first act, is almost equal to the *Intermezzo* in "Cavalleria Rusticana," and reveals the same power of instrumental treatment. On the whole, it may be said that this new opera is distinguished by more careful workmanship than its predecessor, and that in it Signor Mascagni has given fresh proof of his peculiar skill of effectively treating dramatic contrasts, even to excess, as for instance in Suzel's Biblical, and therefore solemn, recital, which is thrown into the shade, because it is made to follow immediately, by way of contrast, upon an extremely lively *Scherzo*. In his anxiety to show his ability to write good music to a poor libretto—in itself a contradiction—he has produced a score which, in many respects and in many places, is too elaborate and out of keeping with the domestic simplicity of the subject; and this want of co-relation between the libretto and the music is necessarily detrimental to the effect of the opera as a whole. The music is too ambitious, indeed, too good for a play so destitute of dramatic or even comic incident; and, except for the purpose of proving his versatility as a composer, Signor Mascagni was ill-advised in bestowing his time and talents on an all but worthless libretto, spun out, moreover, to three acts. The secret of the success of "Cavalleria Rusticana" lies in the conciseness and adequacy of music and dramatic action, and "L'Amico Fritz" must be pronounced inferior to it, because, in the latter, those essential requisites are wanting.

The reception of the opera at the Costanzi, thanks also to the capital orchestra, the good staff of artists, and the tasteful *mise en scène*, albeit it is simple enough and Italian much more than Alsatian in character, was very flattering on the whole, though without any great enthusiasm. It remains

to be seen whether the opera will run the gauntlet of public opinion at other leading theatres in and out of Italy. C. P. S.

OBITUARY.

ON October 31, at Coblenz, FRAU NADALSKA, leading soprano at the Stadt-Theater.

On the 2nd ult., at Dresden, CARL NEISE, musical critic, aged seventy-two.

On the 8th ult., at Guben (Prussia), EDUARD KOELLNER, Musik-Director, Cantor, and Organist of the Stadtkirche, aged fifty.

On the 11th ult., at Bologna, RAFFAELE FERLOTTI, once a celebrated operatic baritone, professor of singing at Bologna, aged eighty-one.

On the 11th ult., at Paris, COUNT D'OSMOND, wealthy musical amateur, composer of an opera, "Le Partisan," aged sixty-five.

The death is also announced recently, at Hermersdorf (Austria), of PETER SULZINGER, organist, aged 100 years.

At Pau, of CHARLES CONSTANTIN, some time Conductor of the Paris Opéra Comique, composer of a comic opera "Dans la forêt," aged fifty-six.

At Parma, of GIULIO CESARE FERRARINI, orchestral director, and professor of the violin at the Parma Conservatorio, aged ninety-one.

At Naples, of MICHEL ANGELO RUSSO, pianist of European reputation, at an advanced age.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Midland Musical Society, Conductor Mr. H. M. Stevenson, gave a performance of "Judas Maccabæus" in the Town Hall on Thursday, October 29. The band and chorus numbered 500, and with local principals gave a fairly good rendering of the Oratorio. Mr. C. W. Perkins was of great service at the organ.

Mr. Paderewski gave a Pianoforte Recital in the Town Hall the next evening, and was afterwards entertained by the members of the Cleft Club.

On Monday, the 2nd ult., the Aston Choral Society gave a very creditable performance of "Elijah" at the Victoria Hall. Mr. J. H. Adams conducted.

The same evening Mr. Arthur Rousebey's Opera Company began a short season of six nights at the Prince of Wales Theatre, the works given including Balfe's "Rose of Castile" and "Bohemian Girl," "Maritana," "Il Trovatore," "Rigoletto," and "Martha."

A fortnight later Mr. D'Oyly Carte's Company was at the same Theatre with the Gilbert and Sullivan operas, the revival of "Iolanthe" attracting enormous audiences.

Of the Saturday Popular Concerts, one on the 7th ult., given by the Birmingham Amateur Orchestral Society, introduced Mr. Percy Stranders here as a pianist. He played, with orchestra, Mendelssohn's Serenade and Allegro gioioso in B minor (Op. 43) and Liszt's transcription of the Valse from Gounod's "Faust," doing exceedingly well in both. The orchestral pieces included Mozart's Symphony in E flat, Ambrose Thomas's Overture "Le Caid," the Prelude to Mackenzie's "Colomba," and Mendelssohn's "Wedding March." The vocalists were Miss Florence Howle and Mr. Walter Crosbee. Mr. W. Astley Langston conducted. The next Saturday the Association, conducted by Mr. G. Halford, gave a performance of Beethoven's Mass in C and Macfarren's "May Day." Large audiences attended both Concerts.

On Thursday, the 10th ult., the Festival Choral Society commenced its thirty-second series of Subscription Concerts with Mendelssohn's "St. Paul," which had not been heard in Birmingham for eight years. The Town Hall was filled with an appreciative audience. The principal vocalists were Miss Thudichum, Miss Sarah Berry, Mr. H. Piercy, and Mr. Bantock Pierpoint. Miss Macintyre was announced, but a bad cold prevented her appearance. Her substitute, Miss Thudichum, was not able to arrive in time for the commencement of the performance, and the services of Mrs. Mason were called for. That lady sang the air "Jerusalem, thou that killest," very tastefully,

and Miss Thudichum did full justice to the other soprano music. Miss Sarah Berry made a very successful first appearance, and will doubtless be heard here again before long. Mr. Piercy made a great hit in "Be thou faithful," and Mr. Pierpoint was very successful with the bass solos. The singing of the chorus was magnificent, and Mr. Stockley's work was done in an admirable manner. Mr. Perkins, at the organ, gave judicious assistance. The subscription is a full one, and the Society starts its season with the best prospects.

On Monday evening, the 23rd ult., Miss Elsie A. Baugh gave the first of a series of Concerts (the fourth) at the Masonic Hall, introducing a number of pupils, and thus successfully illustrating her ability as a teacher of singing.

Mr. Sarasate, assisted by Madame Berthe Marx, gave a Concert in the Town Hall on Thursday, the 26th ult., notice of which must be reserved.

Although high class Concerts have not yet been very numerous, our season bids fair to be a busy one; and the idea that the alteration in the date of the Festival would be detrimental to local enterprise may be dismissed as delusive.

Mr. Hartland resumed his Sunday Evening Free Organ Recitals at the Town Hall, West Bromwich, on the 15th ult. The success of these Recitals, given fortnightly, is something phenomenal, the hall being crowded long before the time of the performance, and hundreds of persons are unavoidably turned from the doors.

MUSIC IN BRADFORD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE Bradford Subscription Concert season opened auspiciously on the 30th October, with a performance of "Paradise and the Peri" and "Loreley." The members of the Bradford Festival Choral Society were retained for the choruses. Miss Macintyre sang the music of the *Peri*, and the other vocalists were Miss Damian, Miss Monteith, Mr. Andrew Black, Mr. Iver McKay, and Mr. Charles Blagbro. Sir Charles Hallé was at the Conductor's desk, and the instrumental portion of the programme was supplied by his band.

The Manningham Musical Union's Annual Concert on the 17th ult., failed to attract a very large audience; but there was an excellent programme, which was efficiently carried out by the members of the Union, with the assistance of Miss Emily Rhodes, Miss Annie Docksey, Mr. Holdsworth, Mr. Connolly, Mr. Sutcliffe, Mr. W. Golden, and Mr. T. Knowles. Miss Edith Sumner gave performances on the mandolin. Several part-songs were effectively rendered by the Milton Quartet party, and the singing members of the Union rendered glees, with Mr. B. Watson as Conductor.

The members of the Bradford Festival Choral Society were again able to present an attraction sufficiently potent to fill St. George's Hall on the 13th ult. Last winter the Society found it necessary, on pecuniary grounds, to drop their usual performance of "The Messiah"; but the production of "Judas Maccabæus" last month afforded no reasonable ground for the suggestion that public interest in the great works of Handel has evaporated. At any rate, the audience entered into the enjoyment of the hour with as much zest as ever, and with as keen an appreciation of the Handelian music as if the Oratorio had been an absolute novelty. The chorus came through the difficulties with spirit and judgment, and under the guidance of the Society's Conductor, Mr. R. H. Wilson, a really creditable performance was heard. The principals were Miss Mabel Berrey, who proved a most capable soprano; Mr. Iver McKay, and Mr. W. Thornton; and assistance was rendered by Mrs. Howson and Miss Mary Tetley, members of the Society. Mr. J. H. Clough was at the organ.

The second Subscription Concert of the series, given on the 20th ult., was well attended. It was remarkable for the combination of novelty and efficiency which it brought together in the talents of M. Ysaÿe, Master Gérardy, Herr Schönberger, Madame Amy Sherwin, Miss Marian Mackenzie, Mr. Barton McGuckin, and Mr. Eugène Oudin. The performances of the Belgian violinist made a strong

impression on the audience, whose admiration was also exercised in lively measure by the executive ability of the youngster. The encores were so frequent and so vehemently persistent that it was extremely late before the Concert concluded.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

VERY little choral music has been heard in Bristol during the month, and even that little has been of an unpretentious character, being confined to part-songs and choruses given by the choir of the Saturday Popular Concerts on October 31 and the 21st ult. Vocal and instrumental solos were the other pieces included in the programmes. Madame Alice Gomez was the attraction at the latter Concert.

The Bristol Musical Association, which carries on the Saturday Popular Concerts, has just issued its report, which states that during the ten years of the Society's existence the musical gatherings have met with ever increasing appreciation on the part of the artisan classes, for whose especial benefit they were established. There is but a slight financial deficit.

Two Monday Popular Concerts took place on the 2nd and 23rd ult., respectively. At the second Concert the band was joined by the members of the Bristol Society of Instrumentalists to the number of 200. This large executive force performed, under the direction of Mr. Riseley, several familiar compositions, including the lovely "Benedictus" of Dr. Mackenzie, which is a favourite piece with the Society. Mendelssohn's Pianoforte Concerto in G minor was also brought forward. Miss Wurm, who was at the solo instrument, accomplished her part with every satisfaction. Miss Florence Crome and Mr. Bovett contributed songs.

Miss Mary Lock gave her first Popular Chamber Concert of the seventh season on October 26. Rheinberger's Quartet in E flat (Op. 38), for pianoforte and strings, was the chief work in the programme, and it received a highly commendable interpretation at the hands of Miss Lock, Messrs. A. Hudson, Gardner, and Pavey. Miss Purvis was the vocalist.

The Classical Chamber Concert of Miss Florence Eyre on the 12th ult. was an artistic success. Mendelssohn's Quartet in E flat (Op. 12), for strings; Rubinstein's Sonata in A minor (Op. 19), for violin and pianoforte; and Rheinberger's Quartet in E flat, for pianoforte and strings, were played with a high degree of technical and interpretive skill. Messrs. Darmaro, Duijs, Wetten, and Van Gelder were the other executants.

The Bristol Operatic Society performed Sullivan's "Trial by Jury" on the 16th ult. The same evening Señor Sarasate, assisted by Madame Marx, gave a Recital to a crowded and delighted assemblage.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

THE most important musical event of the season hitherto has been the first appearance in Edinburgh of the world-renowned violoncellist, Herr David Popper. It was most discreditable on the part of the musical public that, on the 2nd ult., there were so many empty seats in the Music Hall; but what the audience lacked in numbers it more than made up in enthusiasm. The perfect execution and deep feeling so consistently shown in the great artist's playing won him enthusiastic encores for each of his solos. He naturally drew largely on his own compositions, and his "Spanish Song" seemed to be best appreciated. In Señor Albeniz we heard (also for the first time) a pianist of the first rank—of wide reading and original interpretation. The reception of Chopin's A flat Polonaise and the transcription of Scarlatti's Caprice made it evident that if on this occasion Señor Albeniz travelled North in advance of his reputation he will find a warm welcome next time he visits Edinburgh. Señor Arbos is a violinist quite worthy to be associated with these artists, and his performance of Bach's difficult Chaconne left little to be desired.

The same party, assisted by Madame Valleria, Signor Foli, and other vocalists, gave Concerts in Dundee, Aberdeen, and St. Andrew's.

Señor Sarasate gave his annual Concert in the Music Hall on October 31. He was again assisted by Madame Berthe Marx. The programme included the "Kreutzer" Sonata, a Ruff Suite, and "Le Chant du Rossignol," by Sarasate. Madame Marx played compositions by Chopin, Liszt, Rubinstein, &c., and a large audience repeatedly testified to its enjoyment and appreciation. The same artists were accorded a hearty reception in the Kinnaird Hall, Dundee, when the programme was slightly varied. Sarasate's "Faust" Fantasia was brilliantly performed.

A very interesting and important undertaking, which is worthy of all praise, was Mr. Della Torre's Liszt Recital, given in the Masonic Hall before a fair audience. The compositions included a Liebestraum, Sonnettes de Petrarca, Légendes, and Rhapsodie (No. 12); and in these the pianist excelled—the Légendes being most brilliantly played. The transcriptions from Bach, Paganini, Schubert, Chopin, and Wagner were more unequally interpreted; but, on the whole, it must be said that the performance was on the same high level as the intention, and the audience gave Mr. Della Torre an enthusiastic reception.

The Edinburgh Quartet gave a Chamber Concert before the members of the Philosophical Institution on the 10th ult. Madame Annie Grey was the vocalist. A great improvement is noticeable in the *ensemble* of this Concert party, and in Quartets by Mozart and Haydn, and Quintets by Brahms and Dvorák (Messrs. Dace and Gibson at the pianoforte) promise was given of other enjoyable Concerts this season. Madame Annie Grey was warmly encored for Beethoven's "My faithful Johnnie," and was even more successful in "The Three Ravens."

One of the "famous" Heckmann Quartets gave a Concert, on the 18th ult., in the Queen Street Hall, before a small audience. Previous Quartets under Herr Heckmann have been much better, as on this occasion the playing was characterised neither by correct intonation nor by steady tempo. Mr. Alberto B. Bach was the vocalist, and in ballads by Löwe and Plüddeman showed his magnificent voice and dramatic style to advantage. The tenor song from the "Valkyrie" was less happily chosen. Herr Smitt won an encore for a violoncello solo.

On the 10th ult. Mr. Franklin Peterson delivered the first of a course of Lectures, in Charlotte Square Institution, on "Sacred Music," and on the 16th, in the Violin School and School of Music, the first of a course on the "Development of Musical Forms."

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

THE various Choral Societies in and around Glasgow are now busily engaged rehearsing, and the following are some of the works that have been placed under contribution—viz., Grimm's "The Soul's Aspiration," to be given by both the Queen's Park United Presbyterian Church Choir and by the Kyrle Society; "Acis and Galatea," by the Crosshill Musical Association; and Haydn's Mass, No. 1, by the Ibrox Musical Society. The Bridgeton Choral Society take up Mr. F. H. Cowen's "St. John's Eve," and the Cathcart Musical Association is studying Pattison's "Ancient Mariner." The choral features in the prospectus of the Glasgow Choral Union have already been noted in these columns, and it may be taken that although one or two Societies have ceased to exist, there is yet no small amount of vigour in our midst; notwithstanding this few absolute novelties are to be heard during the season, now in its active course. The activity has, indeed, been unusually great, many miscellaneous Concerts having collided with each other, and, as often happens, to the advantage of nobody. On the 12th ult. Haydn's "Creation" was very creditably performed by the Glasgow Southside Choral Society, with Mrs. Smith, Mr. J. T. Murray, and Mr. Charles Manners—who sang most artistically—as soloists. Mr. Berry was at the organ, and Mr. Peter Smart conducted. The past month's Concerts have also included the fourth of the series by the Glasgow Quartet, at which Madame Haas assisted, and to excellent purpose. The programme was unusually fine, and comprised Brahms's Quartet in G minor (Op. 25), as also Beethoven's Trio in E flat (Op. 70, No. 2). At the Theatre Royal the Carl Rosa Opera Company played a fortnight's engagement, and with

a *répertoire* of works familiar to almost everybody, if we except Auber's "Domino Noir," which utterly failed to draw.

On the evening of the 17th ult. the Glasgow Glee and Catch Club gave its first Ladies' Night. The innovation can only be regarded as a complete success, and no one would have welcomed the occasion more than the late Dr. W. A. Barrett, who was the Honorary President, and practically the founder of the Club. He took a remarkable interest in its operations, and was present at one of the pleasant gatherings of the "Gleemen" only a very short time before his lamented death. The programme devised for the Ladies' Night was prefaced by an "In Memoriam" page, and was again full of good things culled from Hatton, Callcott, Webb, Kinkel, and Horsley. Generally speaking, the singing revealed an artistic perception of light and shade not often to be met with, the tone was excellent, and Mr. Allan Young, the Conductor, and indeed the whole of the "brotherhood," must be heartily encouraged to persevere in their delightful undertaking.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

THE past month has been chiefly noteworthy because of the number of Concerts given on the "star" system. To go into details of each would be of but little interest to the general reader, and it will suffice to state that Liverpool has been visited by Paderewski, Stavenhagen, Géraldy, Ysaÿe, Patti, Valleria, and a host of other well-known soloists, vocal and instrumental. To each effort there has been accorded so large a measure of support as must prove encouraging to local Concert-givers who had not till of late made their presence felt to any great extent for a long time past.

For the first important effort of the Liverpool Philharmonic Society Schumann's "Paradise and the Peri" was laid under contribution, this somewhat unfamiliar Cantata being given on the 10th ult. The performance was a good one, the chorus singing particularly well. The whole was, however, too long for the first part of a Concert, and would have sufficed, indeed, for an entire evening. As it was the programme was drawn out to inordinate length. At the following Concert, on the 24th ult., Beethoven's Symphony, No. 4, was given, and in regard to works of the higher instrumental order music lovers are still crying out for something in the way of novelty, or at least for something every note of which is not familiar as a household word.

The last day of October was devoted to a Concert by the members of the Liverpool Orchestral Society, under Mr. A. E. Rodewald, and another was announced for the 28th ult. At the latter the programme was entirely Mozartean, headed "In Memoriam." The Societa Armonica also gave an Instrumental Concert during the month, and, under Mr. C. Cafferata, essayed a Beethoven Symphony.

The committee of the Birkenhead Subscription Concerts have been so far adopting ballad programmes, or at least such as consist almost entirely of vocal and instrumental solos. At the first of the Wallacey and Wirral series, the sisters Eissler and Mr. John Bridson appeared.

At Chester a miscellaneous Concert comes first in the present scheme of the local musical society, and in the same city a new cycle of popular evenings, which up to date has proved successful, has been undertaken by Miss Louise Cestria. At Port Sunlight a new Concert-room was announced to be opened by Mr. W. E. Gladstone on the 28th ult., and Sunday evening performances are to be a feature of the coming months in this pretty model village.

The music of the Liverpool Sunday Society is being kept in the foremost place by the promoters of these now long-established gatherings. String quartets were the order of the day on the 1st ult. Mendelssohn's Overture, Nocturne, Scherzo, and March from "A Midsummer Night's Dream" followed on the 15th ult., and for the 29th ult. Beethoven's Septuor was announced.

At the monthly meeting of the National Society of Professional Musicians, held in Liverpool on the 14th ult., Mr. W. I. Argent gave a description of, and exhibited fac-similes of the Egyptian flutes found in the Fayoum, a discovery for which thanks are due in the first instance to

Mr. J. Martyn Kennard, who found the money for the excavations of Mr. Flinders Petrie. The copies in question and a large number of others almost equally interesting were sent to Liverpool by Mr. T. L. Southgate.

A week later Mr. Carl Courvoisier read an admirable paper on "Intonation," before the members of the Liverpool Musical Club, opening up the theory of root, as governed by the employment of a perfect scale, with delightful lucidity.

The Schiever Quartet Concerts are again before the public, and a large audience enjoyed a good performance at the Art Club on the 14th ult.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

We have now, certainly, no cause to complain of an indifferent supply of music. October is our spring, but with November comes our early summer, when all the songsters are vigorous and the artistic world full of life and activity. Toward the close of the year will come "The Messiah" carnival as a lull, an uneventful period; after the comparative torpor of which energies will revive, and the ripe autumnal fertility of our maturer season will be shown.

After the opening Concert of October 29, when Sir Charles Hallé played the Schumann Concerto with undiminished force and all the old grace and neatness, Berlioz's "Faust" was, on the 5th ult., given for the fourteenth time; a fact testifying to the immense popularity of the work here, in spite of its weak ending. The choral portions were admirably rendered, and the best qualities of the band were exhibited in the delicate shading of its exacting orchestration. That we have, even yet, had an ideal presentation of the solo parts could not be said; but both choir and orchestra have grown so familiar with their duties that no finer rendering of "Faust" could be looked for than Sir Charles Hallé's forces are prepared to give. And the perseverance with which the *chef* has popularised the Legend proves his prescience and judgment, as well as his unwavering confidence. The following Concert was not lively, although we had an unsurpassable performance of Weber's "Oberon" Overture. The Sinfonietta in D of Theodore Gouvy is not a great work; and there could not be the shadow of an excuse for its repetition under the plea that a second hearing might lead to the discovery of previously undetected beauties. Nor could all the skillful playing of the capital leader of the orchestra, Herr Willy Hess, recommend the Op. 25 of Vieuxtemps (the Concerto in A), except as a vehicle for the display of executive readiness. In the G minor Fugue of Bach, the artist who has infused so much more vigour of attack into the first violins had a far worthier opportunity of proving his ability. That evening Gallic music was to the fore; but the vocal efforts of M. Eugène Oudin failed to enliven a decidedly wearisome programme. It is to be hoped that we are not going to be committed to a serious and prolonged study of the ambitious efforts of the French school of composition, for the so-called Violoncello Concerto in A minor (Op. 23) of Saint-Saëns is even weaker than the Vieuxtemps Concerto just mentioned. Between a long prelude treatment of a feeble theme and its *Da capo*, an episode of trivial character interposes as a relief, but scarcely raises the whole to the dignity of a work of classical form and real value. In his own shorter pieces (as in those which he played at Mr. de Jong's second Concert) Herr Popper showed delicacy of tone combined with some amount of fancy and considerable executive ability. Reserving for last mention the two great favours for which we are especially grateful to Sir Charles, it may at once be said that a finer rendering of the immortal C minor Symphony than that at the opening Concert would be almost impossible; and that, taken altogether, a more satisfactory interpretation of the "Eroica" than that of the fourth meeting need not be expected. The perfect crispness of the bass strings in the *Scherzo* of the former certainly caused a regret that, during the demisiquaver accompaniment to the theme in the *Andante*, the brass was allowed to blare so powerfully and to detract from the otherwise almost unimpeachable rendering. Evidently the "Eroica" had been carefully rehearsed; and the result

was such as may be attained only under a master mind having absolute control over its forces.

Turning to our Saturday evening entertainments, it is pleasant to be able to note that Mr. de Jong's efforts are finding increasing reward. His band is vastly improved in the string section; and the young players he has brought together give a good account of themselves. The encore of the first piece—the "Freischütz" Overture—although injudicious, like all repetitions, was an evidence of the pleasure and even surprise of the large audience. Mr. de Jong is generally liberal in his supply of soloists, and has, so far, brought down the Boosey Ballad party, the Valeria Touring Company, and the Queen Vocal Quartet of ladies, as well as several unattached artists of celebrity, including Señor Albeniz and (as before-mentioned) Herr Popper.

At Mr. Barrett's Concerts the Schönberger party has re-appeared, with the ever-welcome young Gérardy, and the popular young soprano called Nikita, whose beautiful voice deserves greater care from her guardians than it appears to be getting.

On Wednesday evenings Mr. Lane still attracts crowds. During the month Mr. Santley has been here, with a considerable number of lesser lights; and at the sixth Concert a more complete and equal party than usual was provided.

Far more interesting than all the record of the brief glimpses we have of bright stars is the fact that our Concert-givers seem to be awakening to a sense of our choral deficiencies. On the 26th ult.—too late to be reported this time—Sir Charles Hallé will show how his able chorus-master, Mr. R. H. Wilson, has been preparing the third acts of "Lohengrin" and "Tannhäuser"; and we are promised Parry's "Judith," and perhaps Dvorák's "Requiem." But in other quarters also new life is being displayed. Both Mr. de Jong and Mr. Lane have essayed "Elijah"; and though we should like to get away from the so well known Oratorios, still we welcome the new departure, and excuse a little caution in starting. Further, Mr. Fred Blacow, with his Pendleton Choral Union, is giving sacred works with a band which, of course, must not be measured by the standard of a professional orchestra, but is all the more an evidence of progress, because it shows the widening spread of a taste for instrumental music. Mr. Cross, at the Association Hall, has revived "Samson"; and at the Athenæum, where the Musical Society which Dr. Hiles so long sustained became defunct with his withdrawal, Dr. Watson is preparing the "Creation." All this is hopeful, because surely our younger conductors will not be satisfied to repeat, with obvious disadvantage of comparison, the works with which all concert-goers are so entirely familiar; but will, when they get their position well established, go farther afield, and carry on, with more complete presentation by choir and orchestra, the good work so long and persistently attempted by the smaller suburban Choral Societies utterly unable to grapple with a heavy expenditure.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

The Philharmonic Choir opened their season with a Concert at the Albert Hall on October 28. It is to be regretted that this fine choir, having engaged a large touring party of vocalists and instrumentalists, thus put themselves in the background to such an extent as to only sing three part-songs, occupying fifteen minutes out of nearly three hours consumed by the programme. They sang Fanning's "Moonlight" and Macfarren's "It was a lover and his lass" in highly finished style; and Calcott's "In the lonely vale," though last in the programme, was listened to with rapt attention. The choir made its first appearance increased in numbers and efficiency since last season.

The Sacred Harmonic Society gave its first Concert on the 12th ult. The first part consisted of Sullivan's "Martyr of Antioch," which was rendered with most complete success. The principals were Miss Marguerite Macintyre, Miss Marian McKenzie, Mr. Edward Lloyd, Mr. Ffrangcon Davies, and Mr. Waring. Miss Macintyre as *Margarita* aroused intense feeling for her dramatic delivery of the well-known scene at the close of the work, and it is not too much to say that the chorus and orchestra

There were shepherds abiding in the field.

December 1, 1891.

ANTHEM FOR CHRISTMAS.

Composed by BERTHOLD TOURS.

St. Luke ii. 8—11; i. 33.

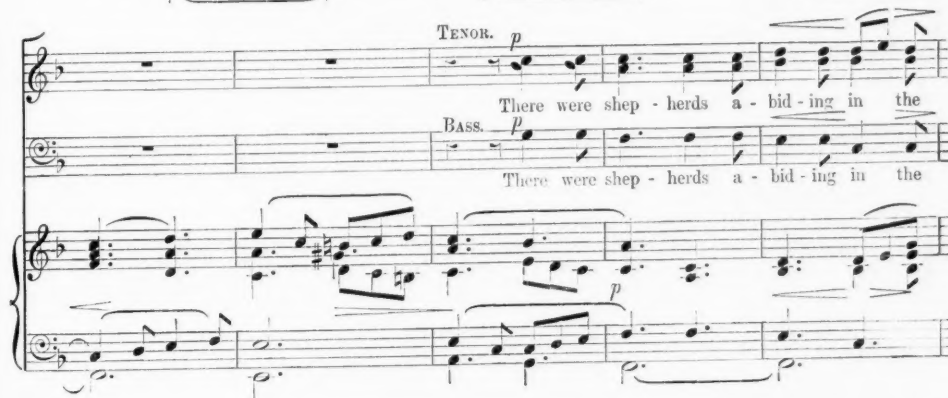
London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 89 & 91, Queen Street (E.C.); also in New York.

*Allegretto pastorale.*ORGAN.
♩ = 63.TENOR. *p*

There were shep - herds a - bid - ing in the

BASS. *p*

There were shep - herds a - bid - ing in the



field,

keep - ing watch . . .

field,

keep - ing watch . . .



o - ver their flocks by night.

o - ver their flocks by night.



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SOPRANO. *p* And lo! . . . the an - gel of the Lord . . . came up - on them .

ALTO. *p* And lo! . . . the an - gel of the Lord . . . came up - on them .

p And lo! . . . the an - gel of the Lord . . . came up - on them .

p And lo! . . . the an - gel of the Lord . . . came up - on them .

p And lo! . . . the an - gel of the Lord . . . came up - on them .

and the glo - - ry of the Lord . . . shone round . . . about

and the glo - - ry of the Lord . . . shone round . . . about

and the glo - - ry of the Lord . . . shone round . . . about

and the glo - - ry of the Lord . . . shone round . . . about

them, . . . and they . . . were sore a - fraid.

them, . . . and they . . . were sore a - fraid.

them, . . . and they . . . were sore a - fraid.

them, . . . and they . . . were sore a - fraid.

pp And the an - gel . . said un - to them, . . . *Solo* *p* Fear not: for, be -

pp And the an - gel . . said un - to them, . . .

pp And the an - gel . . said un - to them, . . .

pp And the an - gel . . said un - to them, . . .

pp *p*

cres. *f* - hold, . . I bring you . . good ti - dings of great . .

cres. *f*

p joy, . . which shall . . be to all peo - - ple, which shall be

p

cres. to . . all peo - - ple. For un - to you is

cres.

born . . this day, in the ci - - ty . . of Da - - vid, . . a

Sa - - viour, which is Christ . . the Lord. . .

FULL.
Allegro marcato.

And He shall reign o - ver the house . . of Ja - cob for ev - er, . . and of His

And He shall reign o - ver the house . . of Ja - cob for ev - er, . . and of His

And He shall reign o - ver the house . . of Ja - cob for ev - er, . . and of His

And He shall reign o - ver the house . . of Ja - cob for ev - er, . . and of His

Allegro marcato. ♩ = 120.

king - dom there shall be no end, and He shall reign, and He shall

king - dom there shall be no end, and He shall reign

king - dom there shall be no end, and He shall reign

king - dom there shall be no end,

reign . . . o - ver the house of Ja - cob for ev - -

. . . o - ver the house . . . of Ja - cob for ev - -

. . . o - ver the house . . . of Ja - cob for ev - -

. . . o - ver the house of Ja - cob for ev - -

- er, for ev - er, for ev - er, and of His king - dom there

- er, for ev - er, for ev - er, and of His king - dom there

- er, for ev - er, for ev - er, there

- er, for ev - er, for ev - er, and of His king - dom there shall

shall be no end, there shall be no end, there shall be no
 shall be no end, there shall be no
 shall be no end. there shall be no
 be no end, there shall be no . . . end, there shall be no . . .
 end, and He shall reign o - ver the house of Ja - cob for ev - er, and of His king - dom there
 end, and He shall reign o - ver the house of Ja - cob for ev - er, and of His king - dom there
 end, and He shall reign o - ver the house of Ja - cob for ev - er, and of His king - dom there
 end, and He shall reign o - ver the house of Ja - cob for ev - er, and of His king - dom there
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .
 shall be no end. A - - - men. . . .

con forza.

con forza.

con forza.

con forza.

con forza.

con forza.

combined with her to render this a triumph. Mr. Edward Lloyd as *Olympus* and Mr. Davies as *Callias* deserve equally high praise. The second part of the Concert was miscellaneous. The Conductor, Mr. John Adcock, must be congratulated upon the success of the Concert, and specially on the great excellence of the chorus-singing.

The popular Organ Recitals at the Mechanics' Institution will be resumed on the 12th inst. and continued until late in the spring, Mr. E. H. Lemare being engaged for the whole series.

A local Nonconformist Choir Union is being formed on the lines of those in existence in London, Oldham, and elsewhere, with the object of developing or assisting the use of music in Nonconformist places of worship, and keeping up the work done by the Crystal Palace Festivals organised by the London executive.

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE musical season opened in Leeds on October 28, with Mr. Christensen's Chamber Concert in the Philosophical Hall. The occasion was noteworthy as having served to introduce a new violinist to Leeds in the person of Mr. Müller (late Hof-Concertmeister at Cassel), who, we believe, intends to join the ranks of the resident professors. Mr. Müller displayed masterly technique in Paganini's Concerto and excellent leadership in the quartets. Mr. Christensen's programme included Rheinberger's picturesque Piano-forte Quintet in C.

Mr. Sarasate, undaunted by his failure to draw an audience in the Leeds Town Hall some time ago, announced a Concert in the smaller *salle* of the Albert Hall on the 9th ult., but, unfortunately, with moderate success only.

Mr. Gutfeld gave a Violin Recital on the 11th ult., when the chief attraction was Bach's Concerto in D minor for two violins, excellently played by the Concert-giver and Mr. Müller.

The Carl Rosa Opera Company has again been successful in drawing crowded houses at the Grand Theatre. Meyerbeer's "Huguenots" and Balfe's "Talisman" have been revived, and Gounod's "Romeo and Juliet" has gained fresh favour.

Messrs. Oglesby and Grimshaw's one-act opera, "El Escrivano," produced with such success last season, has already been repeated twice (Albert Hall, October 22 and 25th ult.) to full houses, and is announced again for the 14th inst.

The Halifax Choral Society opened the season on the 6th ult. with a successful performance in the Drill Hall of Dvorák's popular Cantata "The Spectre's Bride." The chorus was beyond reproach, bearing witness to Mr. Garland's careful training. Sir Charles Hallé's band shared the honours of the evening, giving a spirited reading of the Bohemian composer's graphically descriptive score. Mrs. Clara Leighton, Mr. Gordon Fletcher, and Mr. Andrew Black undertook the trying solo work, and their efforts were deservedly recognised by the large audience present. The Concert concluded with a miscellaneous selection, vocal and instrumental, when the chorus again displayed fine tone and phrasing in Mendelssohn's Psalm "Judge me, O God." Handel's "Messiah" is announced for the 17th inst.

A series of Subscription Concerts was inaugurated in Wakefield on the 11th ult., when an excellent programme of Chamber Music was keenly enjoyed by a large and attentive audience. The instrumentalists were Mr. Arthur Bent, violin; Mr. Percy Kearne, viola; Mr. W. H. Squire, violoncello; Miss Annie Fry, piano-forte; and Miss Charlotte Russell was the vocalist.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

New York, November 14, 1891.

AFTER it had been almost settled to abandon the bi-annual Musical Festival of Cincinnati, which is due in May, 1892, it seems that all difficulties have been overcome (the principal one was the selection of a chorus-master), and it has been decided to give another Festival, making a special feature of the second performance in this country of Dvorák's great work, the new "Requiem" Mass.

Other choral attractions will probably be Mendelssohn's "Elijah" and Bach's "Christmas" Oratorio. Further particulars of the scheme of the Festival are not yet announced.

The first performance in this country of Dvorák's "Requiem" has been secured by the energetic Conductor of the New York Church Choral Society, Mr. Richard Henry Warren, and will take place at the second Concert of this Society during the month of February. Since the memorable occasion on which Theodore Thomas introduced Gounod's masterwork "The Redemption" to the public, our city—Metropolis in every other respect—has not had the honour of giving the first performance in this country of any important choral work. The programme of the other two Concerts to be given by the Church Choral Society will be, at the first Concert, Schubert's "Song of Miriam" and Saint-Saëns's "The Heavens Declare"; and at the last Concert a new sacred Cantata, composed especially for the Society by Mr. H. W. Parker, called "Hora Novissima."

Amongst other announcements of work to be done during the coming season by important choral societies of this country, we are at present in a position to mention Sullivan's "Golden Legend" and Mendelssohn's "St. Paul" at Hartford and other cities of Connecticut. Becker's "Reformation" Cantata at Chicago, Verdi's "Requiem" at Providence (R.I.), Dvorák's "Patriotic Hymn" by the Metropolitan Musical Society of New York, and Brahms's "Requiem" by the Oratorio Society of New York. This list does not include the annual performances of "The Messiah," which it is still the habit of every important choral society to put down for Christmas time. Mr. Wiske, the Conductor of the Brooklyn Choral Society, is going to use, for the first time, Costa's orchestration, which has been only once before employed in this country, when a few years ago Mr. Tomlins introduced it with the Apollo Club in Chicago.

The Piano-forte Recitals of more or less important artists promise to be as numerous and varied as at any previous season: from the greatest cosmopolitan artist down to the latest Conservatory fledgling, all strive for the patronage of the musical amateur. At the head of the list of this season we have the renowned Paderewski, who will commence operations in a few days. The Grunfeld Bros. (pianist and violoncellist) have already enjoyed their share of popularity, and many greater or lesser lights are to follow, not considering our standard stock of resident talent.

Of Orchestral Concerts our Metropolis is again about to enjoy the usual enormous number, though Theodore Thomas has gone to educate the inhabitants of the World's Fair City up to the point where he left us New Yorkers last year. The Philharmonic Society, under the guidance of Mr. Anton Seidl; the Symphony Society, under Mr. Walter Damrosch; the six Concerts to be given by the Boston Symphony Orchestra, under Mr. Nikisch; the Sunday evening Orchestra Concerts by the two first-named Conductors, and many others too numerous to mention, will offer all that the most insatiable musical appetite can desire.

The annual Festival of the Long Island Choir Guild took place last night, and was again eminently successful. The principal feature of the programme was a new Magnificat and Nunc dimittis, by Dr. Garrett, especially composed for the occasion. The same composer has honoured another American Church Choral Festival with a contribution from his fertile pen. St. James's Church, New York, will perform, on the occasion of its November Festival, Dr. Garrett's new Cantata the "Two Advents," which is also specially written for the occasion.

THE following have satisfied the examiners for the degree of Bachelor in Music of the University of Oxford: David Bradfield, New College, and Marylebone Road. S.W.; Frederick W. Bussell, M.A., Fellow of Brasenose College; Percy C. Buck, Organist of Worcester College; Arthur C. Edwards, St. Edmund Hall, and Harlow; Albert Jowett, Queen's College, and Pudsey; Clement C. Palmer, non-Collegiate, and Barton-under-Needwood; Franklin S. Peterson, New College, and Edinburgh; Geoffrey C. E. Ryley, B.A., Trinity College, and Rickmansworth; Ferris

Tozer, Queen's College, and Eaton Place, Exeter; Albert Williams, New College, Bandmaster, 10th Hussars; Archibald W. Wilson, Organist of Keble College; Francis C. Woods, M.A., Organist of Exeter College. For the Degree of Doctor in Music: Frank O. Carr, New College, and Wyncote, Cambridge; Frederick J. Read, New College, and Organist of Chichester Cathedral. Examiners: Sir J. Stainer, M.A., Mus. Doc., Professor of Music; C. H. H. Parry, M.A., Mus. Doc., Choragus; J. H. Mee, M.A., Mus. Doc., Coryphæus. In a Congregation holden on Thursday, the 12th ult., the following gentlemen were admitted to their respective degrees in Music, being presented by Sir John Stainer, Professor of Music; the Vice-Chancellor, Dr. H. Boyd, Principal of Hertford, presiding:—Mus. Doc.: F. O. Carr (New College). Mus. Bac.: F. C. Woods, M.A. (Exeter College), A. Jowett (Queen's College), F. Tozer (Queen's College), D. Bradfield (New College), A. Williams (New College), G. C. E. Ryley, B.A. (Trinity College), A. C. Edwards (St. Edmund Hall), A. W. Wilson (Keble College).

MR. J. T. HUTCHINSON gave his annual Concert at Princes' Hall on the 18th ult., when he was assisted by several professional pupils and by the Holborn Choral Society. It is always interesting on hearing such pieces as "There in myrtle shades reclined" (Handel's "Hercules"), to compare them with essentially modern compositions. The air named was in the present instance excellently interpreted by Miss Mildred Harwood, who, later, gave Goring Thomas's "A Song of Sunshine." Mr. Hutchinson's contributions included a new song, "The Two Cities," by Mr. Arthur J. Greenish, and Gounod's "Le Nom de Marie," each rendered with unexceptionable taste. Miss Kate Cove made a decided hit in the scena from "Der Freischütz," and the other solo vocalists were Miss Lillian Redfern and Mr. Herbert Sims Reeves. Mr. Charles Fry's elocutionary abilities were manifested in the Courtship scene from "Henry V." and "The Village Choir," for the latter of which an encore was demanded by the audience. The chorals gave a highly satisfactory account of themselves in Purcell's "In these delightful pleasant groves"—a gem of its kind—and Harvey Löhr's spirited chorus "A Border Raid."

MIDLE. THEKLA NATHAN, a Norwegian pianist, gave a Concert at the Portman Rooms on the 24th ult., at which she introduced a musical instrument in the form of the pianoforte, and described as the greatest musical invention of the century. No detailed description of the instrument was given, but it appears to have several keyboards which, acting upon one set of strings only, are so arranged as to permit of the stretching of large intervals, by using only a few notes. The instrument is highly popular in America, but the mechanism appears to be of too complicated a nature to allow the use of the instrument to become general in this country. Middle. Nathan performed several pieces in good style upon the instrument, and assistance was also rendered by Miss Otta Brony, M. René Ortmanns (violin), and M. Van den Straeten (violinello).

MR. WILLIAM IRVINE is to be congratulated upon the success which attended his Concert at the Brixton Hall on the 19th ult. The programme, which was excellent, was done full justice to by the following well-known performers: Madame Adeline Paget, Miss Jessie Hotine, Miss Marie Groebl (of the Royal English Opera), Mr. Iver McKay, Mr. Edward Branscombe, and Mr. Irvine. The violinello was played by Mr. Leo Stern in place of M. Tivadar Nachéz (violin), who was absent. The honours of the evening were carried off by Miss Marie Groebl. Miss J. Hotine also gave great satisfaction. Mr. Edward Branscombe did the fullest justice to his songs, and Mr. William Irvine contributed in no small degree to the success of the evening by his singing.

THE opening Services in connection with the re-construction of the organ at St. Michael's, Cornhill, took place on Sunday, the 15th ult. The Service in the morning was Stainer in B flat, and the Anthem "Blessed be the God and Father," Wesley. In the evening the Service was Ouseley in B flat, the Anthem being "O praise the Lord, ye angels" (12th Chandos Anthem), Handel.

At the conclusion of Evensong a selection of music was played by the Organist, Dr. W. John Reynolds. It may interest musicians to know that the organ was originally built by Renatus Harris in 1684. A few years ago the electric action was applied to the instrument, but this was found to be a failure, and Messrs. Hill and Son have now applied their patent tubular pneumatic action throughout.

THE third series of operatic and dramatic performances given by Mr. Henry Baker, at the Kilburn Town Hall, was inaugurated on the 17th ult., when a very excellent representation of Planquette's "Rip Van Winkle" was given before a crowded audience. The title rôle was again played by Mr. Henry Body with conspicuous success; he was supported by an efficient company, among whom the representative of Nick Vedder merited special commendation, nor should the excellent singing of Mr. W. Dellar, as one of Hudson's phantom crew, pass without recognition. Mr. Baker's capabilities as director, both of the orchestra and stage, are well-known, and the bustle and animation infused into the singing and stage business of the chorus were excellent. There was a small but efficient orchestra, and Mr. Clement Lockane officiated at the pianoforte.

THE first Choral and Orchestral Concert of the present season in connection with the Hampstead Conservatoire of Music, took place on the 23rd ult., when a very admirable performance was given of Berlioz's "Faust," under the direction of Mr. Geaussen. Full justice was rendered to the principal parts by Miss Zippora Monteith, Mr. Edward Lloyd, Mr. Pyatt, and Mr. Watkin Mills, and the orchestra and choir performed their arduous duties entirely to the satisfaction of the crowded audience. Mr. Geaussen has again assumed the entire responsibility of these Concerts, which, during last season, was in the hands of a Committee, and he may be congratulated on the success of the inaugural Concert.

The Dedication Festival at Christ Church, Brondesbury, was marked by a Special Service on Saturday, the 21st ult., when the Anthem consisted of Stainer's "Daughter of Jairus." The choir numbered over seventy voices, being assisted by members of the Cecilia Choral Society, and the solo parts were taken by Masters Breedon and Brimblecombe, and Messrs. Stanley Machin, A. Johnson, and Mr. F. Leeds. Dr. J. A. Smith, M.D., accompanied the work, in addition to playing the Overture to the opening voluntaries, and Mr. F. Leeds, the Organist of the Church, conducted and accompanied the Service. The Offertory was devoted to the Choir Fund.

A SUCCESSFUL Concert, under the direction of Mr. J. Wicking Neal, Organist of St. Jude's, Mildmay Park, was given in the Iron Room, King Henry Street, on the 13th ult. The vocalists were Misses Phyllis Hope and Laura Pearson, Messrs. Eustace Jay and Donald King. Mr. Henry Lewis played two violin solos and Mr. Arthur Roby gave a musical sketch. The Chandos Orchestra played several selections, and Messrs. F. Hugh Rowcliffe and Neal, in addition to playing a pianoforte duet, shared the duties of accompanist.

ON Tuesday evening, the 10th ult., an Organ Recital was given in the Parish Church of St. Paul, Deptford, by Mr. John B. Lott, the Organist of Lichfield Cathedral, to celebrate the completion of the instrument, which has been rebuilt by Mr. Browne, of the Kent Organ Factory, Deal. This organ was originally constructed in 1730 by Richard Bridge, and his magnificent case still remains, with the gilt pipes forming the front. The old tracker action has been replaced by tubular pneumatic, all the pipes have been re-voiced, and a harmonic flute added to the great organ.

MISS BELL MACDONALD gave a Concert on October 29 at Brondesbury Hall, when she was assisted by Miss Jessie Dixon, Miss Mueller, Mr. Waller Grey, Mr. Colin Macdonald, and Mr. J. T. Hutchinson (vocalists), Miss D. Lindsay and Miss B. Bruckshaw (violins), Miss Kate Bruckshaw (pianoforte), and Mr. Charles Bruckshaw (Conductor). Besides contributing several compositions (one of which, "Sweet days of old," sung by Miss Dixon, was encored) the Concert-giver was heartily applauded for her rendering of "When love is kind."

THE first of the series of the Forest Hill Concerts of Chamber Music took place on the 2nd ult. at St. John's

Hall, Forest Hill, and attracted an appreciative audience. Mr. P. V. Sharman, Mr. C. Jacoby, Mr. E. Schratzenholz, and Mr. H. Bast made up the quartet. The programme included the Second Quartet of Schumann (Op. 41), which received a spirited and artistic reading, and Rheinberger's Quartet (Op. 38). Violoncello and violin solos were also given, and Mr. M. Schratzenholz presided at the pianoforte. Miss K. Grant was the vocalist.

MISS FLORENCE SMART, an able pianist, gave her annual Concert at the Steinway Hall on the 17th ult., when she was assisted in carrying out an interesting programme by Madame Alice Gomez, Mr. Henry Horscroft, Mr. H. Robinson, Herr J. Koopman, Herr M. Koopman, Mr. W. Richardson, and Mr. G. B. Mallett. Mr. F. H. Macey gave some recitations, and Miss Smart performed some pianoforte solos by Schubert, Bizet, and Chopin with much taste, and also played the pianoforte parts in several concerted pieces with stringed instruments with great effect.

MADAME WORRELL gave her annual Concert at Brixton Hall on the 3rd ult., assisted by Mdle. Trevellini, Madame Hope Glenn, Miss Susetta Fenn, and Miss Emma Buer; Mr. Sinclair Dunn, Mr. W. Llewellyn, and Mr. James Budd. Madame Worrell sang Taubert's "In a distant land," and "Ah! well-a-day," by Mrs. Arthur Goodeve, being heartily applauded in both songs. Humorous songs were given by Mr. H. P. Matthews and Mr. F. C. Everill, and recitations were contributed by Mr. Charles Fry.

A PERFORMANCE of Part I. of Mendelssohn's "Elijah" was given at the People's Palace on Sunday, the 15th ult. (in place of the Sunday afternoon Organ Recital), by the People's Palace Choral and Orchestral Societies, under the direction of Mr. Orton Bradley. Over 3,000 people assembled in the fine spacious Queen's Hall to hear the work. Two Organ Recitals are given every Sunday (afternoon and evening) at this Institution by the Organist, Mr. B. Jackson, admission free.

MENDELSSOHN'S "Hymn of Praise" was sung at St. James's Church, West Hampstead, at a special Festival Service held on the 4th ult., during the Octave of the Dedication Festival. The solos were sung by Mr. W. Bennett and Masters Durlay, Barker, and E. and F. Wrottesley. Mr. F. A. W. Docker conducted, and Mr. Edward G. Croager, the lately-appointed Organist and Choirmaster, presided at the organ.

THE Surbiton Choral Society, which is under the joint-conductorship of Mr. R. S. Hart and Mr. Basil H. Philpott, gave a very successful performance of Haydn's "Creation," on the 23rd ult., at the Assembly Rooms, Surbiton, before a large and appreciative audience. The soloists were Miss Florence Monk, Mr. Iver McKay, and Mr. Charles Tinney. Mr. J. W. Rendle led the orchestra, which with the chorus numbered 150. Mr. Basil H. Philpott presided at the organ, and Mr. R. S. Hart conducted in an able manner.

MISS ROSE DAFFORNE gave her annual Concert at Morley Hall, Hackney, on the 3rd ult. The artists were Madame Isabel George, Miss Beatrice Stanley-Lucas, Messrs. H. W. Schartau, Edward Dalzell, Fell, Charles Ackerman, the Montague Mandolinists, and Miss Rose Dafforne, who was encoired in Gounod's "Oh! that we two were Maying" and "The Boatman" (from "Songs of the North"). Messrs. Fountain Meen and Alfred E. Izard presided at the pianoforte.

ON Sunday evening, the 22nd ult., after the evening Service at Hanover Chapel, Peckham, Schubert's "Song of Miriam" and Mendelssohn's "Hear my prayer" were given by the choir, assisted by Miss Alice Warr, principal soprano, St. Nicolas Cole Abbey, who sang the solos with great expression and fitness. Mr. J. Day Talbot officiated at the organ.

THE first Analytical Lecture in connection with the Beckenham School of Music will be delivered by the Principal, Mr. Ridley Prentice, in the Public Hall on the 1st inst. The Lecture will deal historically and analytically with Beethoven's String Quartet in C minor (Op. 18, No. 4), with slight reference to the compositions by Bach, Mozart, Chopin, &c.

At the Meeting of the National Society of Professional Musicians at Burlington Hall, on the 14th ult., Mr. John

Francis Barnett gave a Lecture on "Ancient and modern styles of music for the pianoforte and kindred instruments," which he illustrated by playing a selection of pieces by ancient and modern composers.

MISS MINNIE KIRTON'S Annual Concert was held at the Holloway Hall on October 28. The "garden scene," from "Faust," given in costume, proved an agreeable second part and helped to complete an excellent programme. There was a large and appreciative audience.

THE choir of St. Saviour's, Brixton Hill, gave a performance of the "Daughter of Jairus" (Stainer) on the 20th ult.; the soloists were Mrs. Greenwood, Mr. H. A. Valentine, and Mr. Arthur Selby. The Cantata was followed by an Organ Recital by Mr. J. H. Olding, the Organist and Choirmaster.

MR. E. H. THORNE gave Organ Recitals at St. Anne's Church, Soho, on the afternoons of the 23rd and the 30th ult., when he played selections from the organ compositions of J. S. Bach.

MR. WALTER FITTON gave an Organ Recital at Emmanuel Church, Harrow Road, on the 12th ult., when he played selections from Batiste, Chopin, Guilmant, Wély, and Meyerbeer.

THE Archbishop of Canterbury has conferred upon Mr. H. E. Ford, Organist of Carlisle Cathedral, the Degree of Doctor of Music.

REVIEWS.

The Music and Musical Instruments of Southern India and the Deccan. By C. R. Day, Captain, Oxfordshire Light Infantry. With an Introduction by A. J. Hipkins, F.S.A. The plates drawn by William Gibb. [Novello, Ewer and Co., and Adam and Charles Black, 1891.]

THE author of this fascinating work, which should be welcomed by the entire English-speaking world, reminds us that while music is, of all Indian arts, the least known to Europeans, it is also the one which British influence has least encouraged. Let us hope that the publication of this volume will lead to the removal of a reproach which should never have been incurred. If not, it is, at any rate, certain that the difficulties which surround the subject can no longer be pleaded in excuse. Captain Day has removed them all. The reader who after an attentive perusal of these pages fails to understand the Indian musical system must indeed be dull. He may not, perhaps, remember all the names of the modes—there are seventy-two; or of the time-groups—there are thirty-five; or of the rāgas—there are over three hundred and fifty; or even of the s'rutis or quarter-tones, which are limited to twenty-two; but names are not everything—nay, to many a simple European mind it will seem that Indian music, with a simpler equipment in this direction, might have fared better. The system itself, though complex, is by no means difficult to grasp. As with us, the octave is divided into twelve semitones; from these, scales or modes are derived, consisting of eight notes divided into two groups of four. Two such systems of grouping are used: one in which the extreme notes of each group form a perfect fourth; the other in which the extreme notes of the upper group only form this interval, while those of the lower form an augmented fourth or tritone. Within these intervals the semitones are arranged in every possible way, the "grand total" of the result being, as already indicated, seventy-two different scales or modes. In each mode certain melodic progressions, called "Rāgas," have been composed, those in use in Southern India numbering 353. These "rāgas" are practically the thematic material of Indian music, and upon them the Indian musician bases his "extemporisations," in accordance with an elaborate system of rules, which not only regulates the rhythm, the tonal embellishments, and the speed and character of his songs or pieces, but even indicates the hour at which certain rāgas, and not others, are to be played. Captain Day has given, in ordinary musical notation, a large number of melodies in the various rāgas. Many of these will be appreciated at once, others will need frequent hearing before the relationships of their tonal successions

are perceived, though no doubt a greater familiarity with the modes in which they are written would serve the same purpose. It is worthy of note that all the scales of the ancient Greeks, besides those of the Middle Ages and the modern major and minor, are found in the Indian series. On this similarity Captain Day remarks: "Whether the ancient Greeks made any employment of *rāga* is not known, but it seems extremely probable, since they attributed the greater part of their science of music to India (*vide* Strabo X. iii.), and that most of the Eastern nations still employ *rāga* or its equivalent." And again, speaking of modern Greek airs: "The resemblance between Indian songs and the examples of melodies from the Levant (given in a book by M. Bourgault Ducoudray) is so striking that, in many cases, it is difficult to believe that their origin is not identical." Add to this that the Hindus have scales precisely similar to those of Turkey and Hungary, and that the influence of their music is traceable in Spain and Scotland, and it will be seen that the importance of India as a factor in the development of musical art is greater than musicians, generally, have supposed. Modern musical historians have been very remiss in the matter. Fétis, it is true, devotes 137 pages of his "*Histoire Générale*" to Indian music, and clearly points to it as the probable source of much that is found further West; but Mr. Rowbotham, who devotes 630 pages of his "*History*" to the Greeks, accords but 15 to the Hindus; Mr. Chappell contents himself with the cautious remark that "there is no longer room to doubt that the entire Greek system was mainly derived from Egypt, Phœnicia, Babylon, and other countries of more ancient civilization than Greece" (the italics are ours); and Emil Naumann not only groups the Hindoos with the Chinese and Japanese, but explains that he does so because these nations "are alike in that their music had no influence on the tonal art of the people of Europe" (!). Yet the classification which exhibits the affinities of the Indo-European languages might, one thinks, have suggested the existence of analogous relationships among the various tone systems. Music, however, yet awaits her Grimm, her Bopp, her Max Müller, even as she awaits her Ruskin. Whistlers she has in plenty.

Captain Day divides his book into no more than eight chapters, in the course of which he manages to deal, not only with the technical side of his subject, but with its legendary lore, its bibliography, its social and religious aspects, its history, and, to some extent, its biography. Students will be grateful for the guidance thus afforded through pathways which are not entirely devoid of thorns. The great feature of the work, however—that which will induce every collector of taste to become its possessor—is connected with the manufacturing aspects of the subject. The musical instruments of the Hindus are depicted in a series of coloured plates of such exquisite finish and delicacy that their concealment under the covers of a book (even of an *édition de luxe* such as this) seems little less than criminal. On the principle that a thing of beauty should be a joy, not only for ever, but for everybody, these plates should be hung on the wall of every music-room. Each is accompanied by a description of the tuning and peculiarities of the instruments depicted, and of course a special chapter has been devoted to Hindu musical instruments in general. A few lines from this may be quoted: "Many of our own instruments, such as are in use at the present day, have their prototypes still in existence in the East. The ancient Pāli and Sanskrit treatises would appear to contain the earliest reliable description of any musical instruments, and from these it seems clear that those of most Asiatic nations were derived from the same source. The Persians still use an instrument called *qanūn*—much like that of the same name found now in India—a kind of dulcimer strung with gut or wire strings. . . . This Persian *qanūn*, the prototype of the mediæval psalter, afterwards became the *santir*, which has strings of wire in place of gut, and is played with two strings, and in the West it eventually took the form of the dulcimer. Hence the origin of the complicated pianoforte of the present day can thus be traced to the Aryans. And so with many others. The violin, the flute, the oboe, the guitar, all have an Eastern origin. The violin bow is claimed by the Hindus to have been invented by Rābana, King of Ceylon, who,

according to tradition, lived 5,000 years ago. . . . Instruments with double reeds appear to have been originally brought from India. . . . The Jew's harp (*murchang*) is mentioned in most of the Sanskrit works upon musical instruments, and its use is common all over India."

Of the bagpipe Captain Day says: "Although its use in Southern India and the Deccan is confined to a drone-bass, yet in the Punjab and Afghanistan pipes are sometimes found containing both drone and chanter, and I have heard them played with a dexterity that would do credit to a Highland piper."

India, which is a continent rather than a country, and as such is complete in itself, has, of course, its own history of music. "The modern theory of Indian music," says Captain Day, "differs widely from that described in the ancient Sanskrit treatises. . . and, in fact, the whole system has undergone a complete change and gradual refinement, until between the ancient and modern music there exists a difference as clearly marked and perceivable, even to the most casual observer, as between the modern Anglican chant and the ancient Gregorian tones." He explains that "the theory, modes, and notation in present use throughout the whole of India are derived from that taught by the earlier Sanskrit musicians; but owing to the South of India being less disturbed by internal commotions, and having been more subject to Hindu rule than either the Deccan or Northern Provinces, the science of music would seem to have been cultivated longer after the original art had been lost in the North. Hence Southern Indian music—or, as it is more usually called, *Karnātic*—bears, as far as we can judge, a very close resemblance to what the Sanskrit must have been." The Southern music itself has, however, become divided into two schools, the *Karnātic* and the *Hindustani*, the latter being similar in many respects to the music of Northern India and Bengal. The peculiarities of the three schools are described in detail, and specimens of their music given to the number of nearly fifty. "Under Captain Day's guidance," says Mr. Hipkins, in an admirably written Introduction, the brevity of which is its only fault, "we find that in India an ancient quarter-tone system has become in modern times a half-tone one, substantially on equal temperament, but permitting an expressive or ornamental use of smaller intervals than the half-tone, according to the player's feeling or fancy. . . . What Indian music offers to mood will be found in Captain Day's pages, and studied from this point of view the information he offers cannot but be of the highest value. He shows us the existence of a really intimate, expressive, melodic music, capable of the greatest refinement of treatment, and altogether outside the experience of the Western musician. What we learn from such enquiries is that the debated opinions of modern theorists, the cherished beliefs of those who devote themselves to the practice of the art, the deductions we evolve from historic studies—all have to be submitted to larger conceptions, based upon a recognition of humanity as evolved from the teachings of ethnology." Let us hope the hint will be taken.

Die italienische Gesangs-Methode des XVII. Jahrhunderts und ihre Bedeutung für die Gegenwart. Von Dr. H. Goldschmidt.

[Breslau: Schlesische Kunst und Verlags Anstalt.]

In compiling the present volume it has been the praiseworthy aim of Dr. Goldschmidt to explain what is really meant by the "Italian method" of singing—a subject upon which some confusion prevails in the minds of not a few even amongst those who profess to teach it—and to demonstrate its perfect adaptability, with certain modifications, to the requirements of musical art of the present day. The method in question, it may not be altogether unnecessary to add, comprises not only a system of voice-production, vocalisation, and enunciation, but likewise declamatory phrasing, style, and general artistic delivery. We may say at once that the author's endeavours have been entirely successful, and that he has produced a book which will well repay a perusal on the part of all those who are interested in the subject. The Italian method of singing, properly so called, has indeed been adopted long since by the most eminent and successful teachers of all musical nations as the only sound and rational basis for the training of the human voice. There is, however, a

distinction to be made, which is not generally understood. It is the *old* Italian method which is here referred to, and not its florid and superficial excrescences of the last century. The old Italian method began to flourish at the period of and in connection with the birth of Italian opera, when Caccini, the composer of the "tragedia per musica," "Euridice," published (in 1602) his "Nuove musiche," a series of madrigals, with a preface stating the author's views concerning vocalisation and the artistic task to be accomplished by the vocalist. The most prominent representatives of the old Italian method—Ottavio Durante, Claudio Monteverde, Francesco Moncini, Pistocchi, and his greater pupil, Bernacchi di Bologna—all flourished during the seventeenth, or the earlier part of the eighteenth century. Their method, from the purely technical point of view, was by no means based upon physiological research; it was merely the result of practical experience, and of an intuitive sense of accuracy and purity of tone-production peculiar to a people specially gifted in this direction. Modern science has fully endorsed the teachings of the seventeenth century masters, and quite recently their method has found an advocate in Sir Morell Mackenzie in his excellent practical treatise on "The hygiene of the vocal organs." As regards the *artistic* aims, on the other hand, of the old Italian School, these may be summed up in the advice given to singers by Caccini: "Try to enter as fully as may be into the spirit of the poetry you wish to interpret; make yourself master of the idea pervading the poem, and you will then render it in accordance with the intentions of both poet and musician." It is the object of the present most ably written and well-timed volume to set forth the merits of the old Italian method, both in its technical and artistic aspects, and to trace its history from its origin, through its various phases of development and subsequent partial corruption, to the present day. In the course of his exposition the author quotes extensively from the original and not generally accessible works of the old masters of the art, while there is also appended to the volume a number of exercises and *solfeggi* taken from the same sources, which cannot fail to prove of great service to both teachers and students of the art. In conclusion, it need scarcely be said that Dr. Goldschmidt's work is not a "Gesang-Schule," or vocal instruction book, but a careful historical survey and analysis, from which, nevertheless, many a practical lesson also may be gathered by the intelligent reader.

The Orpheus. New Series. Nos. 213 to 227.

[Novello, Ewer and Co.]

The high standard of excellence reached by former numbers of this popular series is in no danger of being lowered by the fifteen pieces now before us. No. 213 is a setting by W. A. C. Cruickshank, of "O mistress mine," from Shakespeare's "Twelfth Night," the voice parts of which flow with an easy grace that is very pleasant to hear. No. 214 is an arrangement for male voices of Oliver King's "Soldier, rest" (Sir Walter Scott's words), already published for S.A.T.B. in *THE MUSICAL TIMES*, and in that form so well known that comment upon its merit is unnecessary; a remark that applies with even greater force to No. 215, Pearsall's "Hardy Norseman." No. 216, "The Ladies," and No. 218, "To a brother artist," are "toasts" written by S. S. Stratton and set to thoroughly genial music by Dr. A. C. Mackenzie. The last-named contains some particularly effective rhythmic contrasts. No. 217, a brightly written "Bacchanalian" by Theodore Distin, has a jovial Old English ring about it that is very refreshing. The next number, "Sunset," possesses a melancholy interest, both words and music being from the pen of the late editor of this journal, the much-lamented W. A. Barrett. It is, moreover, a charming composition, full of feeling and admirably laid out for the voices. No. 220, a musicianly setting of Beaumont and Fletcher's "Shepherds, rise," by H. Lahee, obtained the ten guinea prize offered by the Apollo Griffin Glee Club in 1889. No. 221 is an appropriately tender setting by Claude Barton of Shelley's "Good Night," Dr. C. H. Lloyd contributes No. 222, "Like apple blossom," in which Mr. W. Vesant's words from "Dorothy Foster" are set to music graceful as themselves. C. Lee Williams is the composer of the two numbers

which follow, "Peace," a five-part setting of words translated from Goethe by Lord Houghton, and "The Song of the Pedlar," in which the words by Shakespeare are wedded to music of a particularly taking kind. In No. 225, "There is a garden in her face," A. Herbert Brewer has happily caught the flavour of the words, which date from 1606. The next two numbers, Haydn's humorous Serenade for T.T.B.B., "Maiden fair, O deign to tell," and A. J. Caldicott's "Cab" Catch, for four voices in canon, are likely to be responsible for much hilarity during the coming season.

Schubert's Musikalisches Conversations Lexikon. Herausgegeben von Professor Emil Breslaur.

[Leipzig: Y. Schubert and Co.]

THIS is the eleventh edition of a very handy and useful dictionary of music and musicians, which has stood its ground well for a number of years, and that notwithstanding the publication, in recent times, of several more or less meritorious new German compilations of a similar character and scope. In its present edition the Lexikon has been entirely remodelled, under the able editorship of Professor Breslaur, of Berlin; special care having apparently been bestowed upon the scientific and historical sections of the work. The biographical articles, too, are, on the whole, distinguished by accuracy and relative completeness. We may, however, point out here a few of the errors which we have noticed, with a view to their rectification in a future issue. Thus the late Sir W. Sterndale Bennett, though, doubtless, not unacquainted in his earlier career by the style and artistic personality of Mendelssohn, was never a "pupil" of that master. Neither is Sir Arthur Sullivan "the principal of the Royal Academy of Music"; the notice devoted to this leading English composer being in other respects also most unsatisfactory. Again, the operative stage with which the brilliant career of the tenor Nachbaur is associated is not that of Stuttgart, but of Munich. Louis Ehlert is not the author of a work entitled "Briefe aus der Tonwelt," but has published a popular volume of "Briefe über Musik," and another of very charming essays entitled "Aus der Tonwelt." The date of Czerny's death (July 15, 1857), we may also add, is here omitted. It is scarcely necessary to state that the above and a few other minor shortcomings do not, however, seriously detract from the general usefulness as a book of reference of a work in the compilation of which absolute reliability, though it should certainly be aimed at, cannot justly be looked for in every instance. The general get-up of the volume is in every respect a highly creditable one to the publishers.

Exercices Préparatoires pour Piano. Par J. Philipp.

[Paris: J. Hamelle.]

THIS is one of the most ingeniously devised sets of exercises for developing the strength and independence of the hands and fingers that we have yet seen. Each exercise is based on the same succession of chords—a series of "diminished sevenths" built on each note of the chromatic scale. With this simple material—and brains—M. Philipp has constructed no less than three hundred different forms of exercise for the fingers and wrists, and has so varied these that it is difficult to believe that any possible position of the hand remains unprovided for. But the intelligence as well as the fingers would be developed by the use of this thoughtfully designed work. Only the first harmonic form of each exercise is given, the remaining eleven transpositions having to be thought out by the player, who is by this means prevented from practising in that dull, mechanical way which so often acts disastrously on the musical instincts of even the most gifted. We cordially recommend these exercises to the attention of teachers.

Sixième Sonate "Capricieuse" and Septième Sonate "Héroïque" (Op. 52). By Eugen Woycke.

[Edinburgh and London: Paterson and Sons.]

THESE Sonatas are modelled on the usual lines—that is to say, each one has a principal movement, with first and second subjects, development and recapitulation, followed by three other movements, one of which is an *Adagio*. The "Héroïque" Sonata has, in addition, an introduction formed of a stately hymn-like theme, which is afterwards

used in the second half of the first movement. Though well within the means of pianists of average ability, these works are very ambitious, not to say pretentious in style, and though we cannot affirm that the result is always in proportion to the means employed, there is still much left to praise. The passages are well suited to the genius of the instrument; the harmonies, while free and modern, are always intelligible; and each movement is kept within such reasonable limits that thirty-five pages suffice to contain both Sonatas, title-page included. Would that all composers were equally merciful! Had Mr. Woycke exercised more care in the selection of his thematic material there would have been no fault to find; as it is, the "decorative" element appears in greater prominence than should be the case with works written in the most important of all instrumental forms.

Novello, Ewer and Co.'s Albums for Violoncello and Pianoforte. No. 20. Ten pieces composed by Arnold Dolmetsch. [Novello, Ewer and Co.]

AMATEURS—those especially whose taste is higher than their executive power—will welcome this little album. The ten numbers of which it consists are respectively named "Expectation," "Tenderness," "Joy," "Brightness," "Anxiety," "Humour," "Dreaminess," "Stateliness," "Mirth," and "Happiness"; and as in most cases music and title go well together it will be obvious that the important element of variety is abundantly provided for. The pieces, however, it need hardly be said, rely far more on their intrinsic musical merits than upon their connection with attractive titles, however appropriate; which is but another way of saying that their melodies are well defined and rhythmical and that the pianoforte accompaniments are—as will be imagined by those acquainted with Mr. Dolmetsch's skill in this direction—full of interest and charm.

Novello's Part-Song Book (Second Series). Nos. 596 to 599. [Novello, Ewer and Co.]

THE first of these four recent additions to an already enormous collection is Cooke's well-known "Strike the Lyre," which, originally written for A.T.T.B., is here arranged for S.A.T.B. The three following numbers, "Water-Lilies," "Resting," and "Rowing Homewards," are Nos. 2, 3, and 4 of "Songs of the River," by Fred. H. Cowen, words by Edward Oxenford. No. 1 of these Boat Songs appeared in THE MUSICAL TIMES for January last. As it was to be expected that Mr. Cowen's graceful fancy would find itself at home among such subjects, it is not in the least surprising that these part-songs are distinguished in an exceptional degree by refinement and poetic charm. Where all is so good it may be unwise to establish distinctions; but, if called upon to select, our choice would fall upon "Resting," which is a little gem. Its companions, however, are very well able to hold their own.

Three Lieder ohne Worte for the pianoforte. Composed by Ricardo Mählig. [Novello, Ewer and Co.]

THESE graceful and unpretentious compositions derive their interest not, as is too often the case with pieces so named, from their resemblance to the style of the famous set first associated with this attractive title, but from merits of their own, among which the moderate demands they make on technical resources will assuredly not be least appreciated. The three "songs" are well contrasted, and there is a healthy sentiment about them which should bring them into favour as teaching pieces. No. 1 is well calculated to develop the art of "singing on the pianoforte," and No. 3 to facilitate the acquirement of a light touch in the performance of *arpeggi*.

FOREIGN NOTES.

THE house at Zelazowa Wola, near Warsaw, where Frédéric Chopin first saw the light, and which is now in a dilapidated condition, is to be renovated, and a commemorative tablet to be placed against it. The idea is due to the initiative of the Russian composer, M. Balakirew, a warm admirer of Chopin, and a committee is being formed for the purpose of realising the scheme, with the Polish poet, Jankowski, at its head.

Among the more important Concert undertakings at Berlin this season is that under the direction of Capellmeister Meyder, who proposes to perform, in the course of the winter, the entire series of Joachim Raff's Symphonies, as well as the symphonic poems of Franz Liszt.

Signor Franchetti's opera "Asrael," recently produced with good success both at Dresden and at Magdeburg, is now also in course of being mounted at the National Theatre of Budapest.

A symphonic poem, entitled "The Last Days of Pompeii," by Herr Ernst Heuser, lately a pupil of the Cologne Conservatorium, was performed at that town last month, producing a highly favourable impression. The new work is spoken of by competent critics as one possessing exceptional merit.

Richard Genée has completed the libretto of a new operetta with the curious title of "The Triple Alliance," which is to be shortly brought out at the Theater an der Wien, Vienna.

A series of Lectures on musical subjects will be delivered during the winter at the Viennese University, viz.: on "The History of Opera in Italy and France," by Herr Hanslick; on "The influence of antique art upon the development of music," by Herr Max Dietz; and on "Harmony," by Herr Anton Bruckner.

Herr Ernst Pasqué, the veteran German tenor and able *litterateur*, has just published a new German version of Cherubini's charming opera "Les deux journées," with an introductory act, intended to render the plot more intelligible, and which he has adapted to the music of an older work by Cherubini, entitled "Elisa, ou le voyage au Mont Bernard," produced in Paris in 1794, but entirely neglected since.

A very successful revival of Méhul's seldom-heard one-act opera "Uthal," took place recently at the Carlsruhe Hof-Theater, under the direction of Herr Felix Mottl, with Herr Plank in the titular part, and Frau Meilhac in the only female character. This very interesting opera, founded upon a subject from "Ossian," is scored throughout without violins, in order to impart to it a weird and sombre colouring. It was first performed in Paris in 1806.

M. Bruneau's "Le Rêve" was performed for the first time at the Théâtre de la Monnaie, Brussels, on the 12th ult., in the presence of the composer and the author of the libretto, and met with a most favourable reception. The leading parts were given by Mesdames Chrétien and De Beridez, MM. Séguin, Leprestre, and Dinard. The performance is described as an excellent one.

Madame Amalie Joachim commenced a series of four Recitals illustrative of the history and development of the German *Lied* at Berlin last month, the first of the series comprising no less than thirty-five of the *Volkslied* order, ranging from the fifteenth century to Mendelssohn and Brahms. The entire series has been carefully and judiciously selected by Dr. Reimann, with historical notes added, and is published at Berlin in two volumes. The Recitals, which are to be repeated in other towns, attract very considerable attention amongst German amateurs.

A Stradivarius violin, dated 1715, has lately been acquired at Munich, by Herr Sinsheimer, for the moderate sum of some £630. The instrument has been restored by Herr Feravezy, the well known violin manufacturer of Berlin.

Professor Kling, of Geneva, delivered some interesting Lectures last month at the aula of the University of that town, on the works of two Genevese composers.

The Mozart centenary is to be commemorated this month at the Stuttgart Hof-Theater by the performance of the following of the master's operas—viz., "Don Giovanni," "Le Nozze di Figaro," "Zauberflöte," "Cosi fan tutte," and "Die Entführung aus dem Serail."

Herr Hellmesberger, the director of the Vienna Conservatorium, celebrated, on the 1st ult., the fortieth anniversary of his association with that Institution.

The German Opera at Amsterdam is again in difficulties, owing to the bankruptcy of its director, Herr Schwartz. The members of the company are for the present continuing the performances on their own account.

Some interesting letters by Richard Wagner were recently placed under the hammer by the firm of Liepmannsohn, of Berlin, including one, dated March, 1847, directed to Josef Kittl, the Prague Capellmeister, who set to music Wagner's

libretto "Die Franzosen vor Nizza," and another addressed to Herr Ambros, the eminent music-historian, wherein he regrets his inability to produce at the Dresden Hof-Theater an opera "Zamora," by Stephen Heller.

The annual prize for composition of the Berlin Mendelssohn Fund has been awarded this year to Herr Eduard Behm, of Stettin, a pupil of the Leipzig Conservatorium and of the Berlin Hochschule. The prize for pianoforte playing of the same Institution has been awarded jointly to two ladies, Fräulein Kirchdorff, of the Hochschule Conservatorium at Frankfurt, and Fräulein Schwab, of the Berlin Hochschule.

The prize of two hundred dollars for the best German Cantata, to be sung at the inauguration of the Columbus celebration at New York, has been awarded to Mr. Wilhelm Keilmann, of Evansville. The Cantata bears the motto "Mein herrlich Lieb ist Columbia; meine herzige Mutter Germania."

On the 20th ult. a Sacred Concert took place at St. John's Church, Dresden, at which a "Requiem" in C minor, by Johann Michael Haydn, was performed. Conductor, Herr Franz Fahrmann; soloists: Frau Otto-Alvsleben (soprano), Frau Bächli-Fahrman (alto), Herr Mann (tenor), Herr Schrauff (bass), the latter of the Royal Opera House. This "Requiem," composed in 1780, comprises part of a most valuable collection of written and printed scores by the same author, now in the possession of the well-known writer on musical matter, Otto Schmid, of Dresden. Michael Haydn (1737-1806) was the younger brother of Joseph Haydn. The beauty of this work consists principally in its strictly pure ecclesiastical character and its masterly counterpoint. The performance was completely successful.

A new operatic work by M. Peter Benoit, the gifted director of the Antwerp Conservatoire, entitled "Pacification," has just been brought out with great success at the Flemish Theatre of that town.

A new opera by the Maestro Francesco Palmieri, entitled "Il nuovo Don Giovanni," was produced last month at the Teatro Mercadante, of Naples, and well received.

An interesting and important work, entitled "Della musica sacra in Italia," from the pen of Signor Giovanni Masutto, the author of several works on the subject of Italian musical history, has just been published (Venice: Visentini).

The tenor Gayarré has, according to Spanish journals, left behind him some highly interesting memoirs, which are to be shortly published at Madrid.

The first volume has just been published in Italy of what promises to become a standard work, entitled "Il padre Martini, musicista-latterato del secolo XVIII," the author being Signor Leonida Busi.

In evidence of the popularity already enjoyed by the young Maestro Signor Mascagni, a theatrical journal has just been started at Milan with the title of "L'Amico Fritz," in emulation of the "Trovatores," "Rigoletto," and "Fra Diavolos" which Italian journalistic enterprise has from time to time called into existence.

The Mozart centenary is to be commemorated at Florence by Concert performances extending over two days, which will include several of the master's symphonies, some of his chamber works, and some choral works, including portions of the "Requiem."

The season of opera at the Teatro Carcano of Milan will include the first performance of a new opera "Nerone," by the Maestro Ricardo Rasori, and a revival of Rossini's "Otello."

A series of performances of Signor Mascagni's new opera "L'Amico Fritz" is to be given this month at the San Carlo Theatre of Naples, with the entire personnel and orchestral force of the Costanzi Theatre of Rome; even the scenery, simple as it is, being included in the transfer. The principal interpreters are to be Signorina Bellincioni, and Signori Stagno and Kaschmann.

Edvard Grieg is just now at Christiania, where he is to conduct some Concert performances specially devoted to compositions from his pen.

The Italian composer, Signor Antonio Smareglia, has completed the score of a lyrical drama, "Corcil Schut," the libretto by Luigi Illica, which has been accepted for performance at the Imperial Opera of Vienna.

M. Camille Gurickx has been appointed to a professorship

of the pianoforte at the Brussels Conservatoire in the room of the late Auguste Dupont, whose pupil he had been. The vocal professorship vacated by Madame Lemmens-Sherrington, at the same Institution, has been filled by Mdlle. Elly Warnots.

The Royal Opera at Madrid inaugurated its winter season with "I Puritani," followed by a very successful performance of Verdi's "Otello," with Signora Tetrassini and M. Durot in the principal parts. There are also four theatres profitably employed in the Spanish capital with the performance of the native zarguela and operettas.

Notwithstanding the announcement made in the European press to the effect that the San Carlos Theatre of Lisbon would be closed during the present season, in consequence of the prevailing financial depression in Portugal, the royal institution in question re-opened its doors, on October 29, with a brilliant performance of Verdi's "Aida," under the conductorship of Signor Marino Mancinelli.

M. Edmond Missa has completed the score of an opera in three acts, founded upon Shakespeare's "Cymbeline." M. Missa, it may be added, is also endeavouring to bring out, at one of the leading French operatic stages, the posthumous opera "Le roi Lear," by the late Henry Litolff, left in a complete state by that gifted if somewhat erratic composer.

"Lohengrin" continues its progress in the French provinces, and will be produced this season, with the aid of some leading artists from the capital, at Marseilles, Nice, and Montpellier.

A new opera by the Spanish composer, Señor Santamaria, entitled "Raguel," is shortly to be brought out at the Royal Theatre of Barcelona.

Signor Sonzogno is already occupied with the bringing out shortly of a new work at the Costanzi of Rome—viz., the opera "Pier Luigi Farnese," by the Maestro Costantino Palumbo.

Most successful revivals took place last month at the Russian Opera of St. Petersburg, of Tchaikowsky's "La Dame de Pique" and "Eugène Onéguine," the performances invariably taking place before crowded audiences.

It is stated that the Committee of the forthcoming "World's Fair" at Chicago are in treaty with Herr Angelo Neumann for a series of performances of Wagner's operas, from "Die Feen" to the "Nibelungen" tetralogy, to be given under the direction of that experienced impresario and at a theatre constructed after the model of the Bayreuth Festspielhaus.

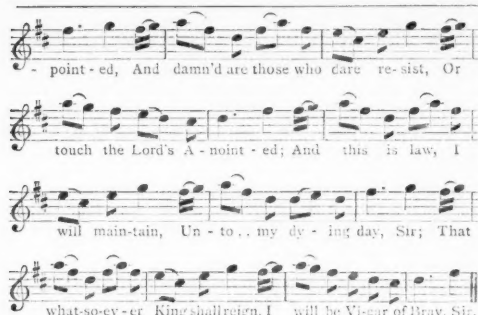
CORRESPONDENCE.

"THE VICAR OF BRAY."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In a MS. volume of songs lately given me by my friend Mr. A. M. Littlehales, of Christ Church, Oxford, who obtained it in Berkshire, I find the subjoined air given as the tune for "The Vicar of Bray." It is described as "Set for the German flute," which probably explains the pitch, and the date is given with curious preciseness:—"I wrote it down Wednesday, September 4th, 1752, being the last day of the Old Stile or Julian account." The words are those usually sung at the present time, with the exception of such slight variations as may be found in the verse subjoined:—

The musical notation is written on four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The melody is written in a single line. Below the staves, the lyrics are written in a Gothic-style font, aligned with the notes. The lyrics are: "In good King Charles's gold-en days, When / loy-al-ty no harm meant; A fu-rious High Church / man I was, And so... I gain'd pre-fer-ment. / Un-to my flocks, I dai-ly preach'd Kings are by God ap-".



Chappell, in his "Popular Music," quotes Nicholls to the effect that the words of the Ballad were "written by a soldier in Colonel Fuller's troop of Dragoons, in the reign of George I." The original name of the ordinary air was "The Country Garden," according to the same authority.

I cannot myself recollect that I have ever seen the above air before, and the question suggests itself whether this may not have been the original tune of the Ballad, supplanted in course of time by the better air now so familiar. But perhaps some of your readers, more learned or fortunate than I, may be able to identify the tune. In the hope that some light may be thus thrown on the matter, I have ventured to trouble you with this letter.

Your obedient Servant,

Kettel Hall, Oxford, JOHN H. MEE.
November 12, 1891.

FIRST PERFORMANCES.—"ELIJAH."

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—G. T. S., in his letter in your current issue (page 681), throws doubt upon the statement that the audience were ignorant of Mendelssohn's having composed the recitative precluding the chorus from "Zadok the Priest." I have since written to the veteran Mr. Charles Lockey, the original tenor in "Elijah" and the singer of the said recitative, asking him for his recollection of the circumstance. Mr. Lockey, who is living in retirement on the South coast, replies in a kind letter penned by his daughter, in which occurs the following:—"With regard to any announcement to the audience of Mendelssohn having composed the recitative, it is the first I have heard of it; had there been any announcement of the kind, I think the representatives of the press would certainly have noticed it." On searching the London newspapers of the time, I find that they agree with those of Birmingham in saying that the audience were quite ignorant of the origin of the impromptu recitative. According to the *Morning Chronicle*, Mr. Munden did make an apology at that particular Concert, but it was for the indisposition of one of the vocalists and the absence of Mr. Hobbs, who was set down for the recitative; there is no mention of Munden's having included the new music in his apology. You have shown that G. T. S.'s memory of forty-five years has failed him in one particular, may it not have played him false in another?—Yours faithfully,

F. G. EDWARDS.

Hampstead, November 14, 1891.

THE LATE DR. BARRETT.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—In the very interesting article in your last number's *MUSICAL TIMES* re my old friend William Alexander Barrett, the eloquent writer states that his "first appointment was as Choirmaster at St. Andrew's, Wells Street." This not being quite accurate, permit me to amend the article as to that particular. In those days, now some thirty years since, Mr. Philip Armes, the present accomplished Organist of Durham Cathedral, now Dr. Armes, was the Choirmaster and Organist of that Church, remarkable alike for its admirable services as for its being the first Parish

Church in which Cathedral Service "pure and simple" was rendered. In those days there were but three men-singers who received annual stipends: our late friend was the alto, Mr. John Morgan was the tenor, and the present writer was the bass. Often at the wish of the Precentor, the Rev. C. A. Wickes (long since dead), whose name is associated with some effective Benedicites, published by Novello, Ewer and Co., Mr. Barrett would read the lessons at the week-day services, and from that period to the day of his death I counted myself happy at having been reckoned among the friends of that estimable man.

Faithfully yours,
FREDERIC PENNA.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

FIDDLER.—The final "e" in *Senor Sarasate's* name should be sounded.

J. H. MOORE.—We do not know of any collection of chants in course of compilation.

STUDENT.—The "Sydenham" *Touch Regulator* sold by *Weches and Co.*

TORQUAY.—The *Clavi-harp* is on sale at Ramsden's, 105, New Bond Street, and is a very admirable substitute for the harp.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ASHBOURNE.—An interesting Orchestral Concert was given, under the conductorship of Mr. W. H. Tutt, on the 10th ult. The programme included the *Magic Flute* Overture and the Wedding March, by Mendelssohn, among other selections; but by far the most interesting number was Mozart's Concerto for flute and harp, which work, written in 1778, has only been heard in England three times previously, the orchestral parts (still in MS.) being lent on this occasion by Mr. John Thomas. The Concerto, which, in addition to the solo instruments, is scored for strings, two oboes, and two horns, is full of beauty and the second movement is one of the most daintiest Mozart ever wrote. The soloists, Mr. R. H. Tomkins and Miss Gertrude Wesley, gave a highly satisfactory performance of their respective parts.

BACUP.—Under the auspices of the St. Mary's Church Institute, a Military Concert was held in St. Mary's Schools on the 7th ult., at which the band of the 12th (Prince of Wales's Royal) Lancers made their first appearance in Rossendale. The following also appeared: Miss Bessie Holt, Mr. J. W. Boys, and Mr. C. J. Hunt.

BASINGSTOKE.—Mr. H. E. Powell gave his annual Chamber Concert in the Town Hall, on October 27. The programme comprised Schumann's Pianoforte Quintet in E flat, Rheinberger's Pianoforte Quartet in E flat, Beethoven's Sonata for pianoforte and violin, in D, and violoncello and voice solos. The performers were Miss Mary Hay, Mr. J. Rosslyn Howell, Mr. Charles Griffiths, Mr. R. B. Creak, Mr. W. W. Waud, Mr. James Griffiths, Mr. H. E. Powell (pianoforte), and Mr. F. Sewell-Southgate (accompanist).

BRETON HILL.—Mr. J. E. Newell's Cantata *The Christian Pilgrim* formed the chief feature of a Concert of unusual excellence, given on October 27, in the Congregational Schoolroom. The solo parts were taken by Miss Alderson, Miss Marie Rhodes, Mr. Walter Parker, and Mr. D. Fernie, and the choruses were sung by a choir of fifty voices, under the leadership of Mr. Herbert Halliday. Mr. W. E. Bilbrough presided at the American organ and Mr. J. Broadhurst at the pianoforte.

BRIGHTON.—An Organ Recital was given by Mr. S. E. Worton, of Eland, on the large three-manual organ in Park Church, on the 27th ult. The programme comprised excerpts from the writings of Handel, Bach, Guilman, Morandi, Lemmens, and Salomé, besides an Impromptu, which was so loudly applauded that a second was given. Vocal music was contributed by Miss Worton and Messrs. White and Moore. This was Mr. Worton's fourth Recital in Brighton during the last twelve months.

CHICHESTER.—On the 16th ult. Mr. E. H. Thorne, Organist of St. Anne's, Soho, and his daughter, Miss Beatrice Thorne, gave a Pianoforte Recital at the Assembly Rooms. The programme contained extracts from the works of Mozart, Handel, Beethoven, Chopin, Dr. Arne, and Algernon Ashton, together with a couple of Mr. Thorne's own compositions, which evoked much applause from the audience.

LONDON.—The Hford Vocal Union (chorus and orchestra) gave an excellent performance in the Reading Room, on the 12th ult., of Mendelssohn's *Athalie* Overture, Fanning's "Song of the Vikings," and Barnett's *Ancient Mariner*, the solo parts in the last-named work being artistically and effectively sustained by Madame Minnie Gwynne, Miss Bessie Dore, Mr. T. T. S. de Jastrzebski, and Mr. J. W. Josey respectively. Conductor, Mr. A. Storr.

LONDON.—Mrs. Barracough's fifty-second Concert took place in the Masonic Hall on October 29, and was one of the most successful of the series. The artists were Mesdames Mary Davies, Alice Gomez, Antoinette Sterling, Nettie Carpenter (violin), and Zoe Caryl (pianist), and Messrs. Henry Piercy, Chilley, and Maybrick; accompanist, Mr. Sydney Naylor.

MACCLESFIELD.—The Macclesfield Philharmonic Society commenced their season on the 11th ult., when a performance was given of Mendelssohn's *Walpurgis Night*. Mr. J. W. Jackson conducted.

MANCHESTER.—The fifth Concert of Mr. G. W. Lane's Wednesday evening series was given on the 13th ult. The vocalists were Miss Bessie Holt, Mrs. Creser, Madame Ashworth-Hughes, Mr. Seymour Jackson, and Mr. Stanley Cookson. The Tadmorden Handbell Ringers performed several selections in the course of the evening. Miss Bessie Holt sang very tastefully "The Wood Nymph's Call" (Williams). The efforts of Madame Ashworth-Hughes and Mrs. Creser were also very successful. Mr. Herbert Walker was the accompanist.

PORTSMOUTH.—A Recital was given on the fine Organ in the Town Hall, on the 7th ult., by Mr. B. Jackson, Organist of the People's Palace, London, before a large audience. The programme contained works by Bach, Meyerbeer, Ambrose Thomas, Smart, Delbruck, and the "Variations on a well-known hymn-tune," by the performer, which were enthusiastically received and encored.

READING.—Two free Concerts were given in the Town Hall on the 4th ult., on the occasion of the opening of the Palmer Park. The Reading Philharmonic Society, assisted by Madame Agnes Larkcom, Miss Florence Heskins, Mr. John Probert, and Mr. Musgrove Telford, gave a programme of songs and choruses, the orchestra contributing March, *Athalie*, and two Overtures, *Mirella* and *Zampa*. Mr. J. C. B. Tirbutt presided at the organ, and Mr. W. H. Strickland conducted. The other Concert was carried out by the Reading Orpheus Society, with the assistance of Miss Cecil Ellison (violin), Miss Zippora Monteith, and Mr. Edwin Houghton. Part-songs were given by the Society. Mr. A. W. Moss presided at the pianoforte, and Mr. J. J. Read conducted. On the 18th ult. two Concerts—morning and evening—were given in the Lange Town Hall by Mr. Charles Phillips, assisted by Mlle. Douilly, Miss Grace Dahian, Mr. Henry Piercy, Miss Ethel Barnes (solo violin), and Miss Kuhe (solo pianoforte). The accompanist was Mr. Cyril Miller.

SHEFFIELD.—The visit of Madame Patti and party on the 4th ult. was attended with considerable success, the playing of Madame Pachmann being one of the most delightful features of the Concert. Mr. E. E. H. Norris gave the first of a series of Subscription Chamber Concerts at Rotherham on the 12th ult. Mr. Norris was assisted by Mr. Carl Fuchs (violinello) and Mr. Bromley Booth (violin). Mr. Henry Beaumont was the vocalist. A new suburban Association, named the Hillsbro' and District Choral Society, came into existence last month, and on the 16th ult. the members gave their first Concert in the Music Hall, Surrey Street. The choir, which was only heard in part-songs, gave evidence of careful preparation, while the quality and volume of the voices were alike excellent. Mr. J. W. Renshaw is the Conductor of the Society. The visit of the Carl Rosa Opera Company, with Madame Marie Roze as *Carmen*, and an Orchestral Concert given by Sir Charles Halle's band on the 17th ult. were both attended with complete success, and the series of Organ Recitals given by Mr. E. J. Lemart at the Albert Hall has attracted large audiences.

A capital performance of *Israel in Egypt* was given on the 21st ult. in the Albert Hall, by the St. Cecilia Musical Society, under Mr. W. Brown. The singing of the chorus marked a distinct advance on the Society's previous efforts, the sopranos and basses being especially good. The popular choruses were encored, and the band accompaniments were admirably played. A Concert performance of Gounod's *Faust* was given on the 24th ult. by the Choral Union, under the direction of Mr. S. Suckley. Coward's *Story of Bethany* was performed on the 25th ult. by the Heeley Harmonic Society, under Mr. W. Chapman; and on the following night by the Musical Union, the latter performance being conducted by the composer, Miss M. Hoare, Miss Dews, and Mr. D. Billington were the principals. Messrs. W. H. Peasegood and J. H. Parkes gave their second annual Pianoforte and Violin Recital in the Montgomery Hall on the 20th ult., when they were assisted by Madame Annie Marriott. Raff's Sonata in A (Op. 78) was given with a considerable measure of success, the difficulties of the violin part being cleverly surmounted by the executant, whilst Mr. Peasegood was quite at home with the pianoforte part. Mr. Parkes played Raff's violin solo, a Hungarian Caprice, and solos by Vieuxtemps and Wieniawski; but his most important performance was Dr. Mackenzie's "Pibroch" (Op. 42), comprising Rhapsodie, Caprice, and Dance. Mr. Parkes displayed uncommon ability in his interpretation of this intricate work, and had evidently thoroughly mastered its details. It was played with grand spirit and effect, and at the conclusion of the performance the audience were lavish in their applause. Mr. Peasegood ably seconded the violinist, and showed undoubted skill as an accompanist, besides distinguishing himself as a soloist.

SINGLETON, NEW SOUTH WALES.—The opening of the new organ in All Saints' Church took place on August 20. Mr. G. King, of St. Mary's, West Maitland, gave a Recital after the special service. The various numbers performed gave great satisfaction, and testified to the excellent tone and capabilities of the instrument, which has been built by Messrs. Nicholson and Co., of Worcester, England.

STONEHAVEN, N.B.—The annual Harvest Festival was held in the beautiful Church of St. James's on October 25. The services were fully

choral, Tallis's Ferial Responses being used. The Te Deum was Jackson in F; the Magnificat and Nunc dimittis were set to music by R. H. Turner. The Anthem was "Praise, O praise our God and King," Rev. E. V. Hall. The solos and quartet were sung by Masters Balneaves and Blair, and Messrs. Glass, Grant, and Keith. Mr. J. Wardle, Organist and Choirmaster, played as voluntaries Barcarolle (Bennett), a movement from Handel's Second Organ Concerto, and Festival March (Sir G. Elvey).

TENBURY.—At the second Concert of the present season, given on the 19th ult., Handel's *Messiah* was performed with considerable success. The soloists were Miss Florence Monk, Miss Tatham, Mr. C. Fredericks, and Mr. D. Harrison. The Rev. J. Hampton conducted.

ORGAN APPOINTMENTS.—Mr. Henry Baker, Organist and Choirmaster to All Saints', Sutton, Surrey.—Mr. Henry Bowles, Organist and Choirmaster to St. Giles's Church, Northampton.—Mr. E. Hulton Middleton, Organist and Choirmaster to Park Parish Church, Glasgow.—Mr. Arthur George, Organist and Choirmaster to All Saints', Woodford Wells.—Mr. Phil Macdonald, Organist and Choirmaster to St. Paul's, Covent Garden.—Mr. George Kett, Organist and Choirmaster to the Parish Church of St. Paul, Deptford.—Miss Louisa A. M. Thomson, to Christchurch, Lucknow.

CHOIR APPOINTMENTS.—Mr. W. A. Frost (Vicar-Choral), St. Paul's Cathedral.—Mr. Entwistle (Assistant Vicar-Choral), St. Paul's Cathedral.—Mr. May (Assistant Vicar-Choral), St. Paul's Cathedral.—Mr. Marriott (Assistant Vicar-Choral), St. Paul's Cathedral.—Mr. H. Griffith (Alto), St. Pancras Parish Church.—Mr. Frank Harvey (Bass), Holy Trinity, Upper Chelsea.

DEATH.

On the 13th ult., at St. John's, New Brunswick, THOMAS MORLEY, Organist and Composer, aged 46. Mr. Morley was formerly at St. Alban's, Holborn.

MR. CHARLES FRY'S RECITALS.—Hampstead Conservatoire.—MERCHANT OF VENICE (SULLIVAN'S Music), Dec. 19; AS YOU LIKE IT (Music by AUGIE, BISHOP, TOURS, and H. GADSBY), Jan. 30. Tickets, 5s., 2s. 6d., 1s., at the Hampstead Conservatoire; or, Basil Tree's Ticket Office, St. James's Hall.

MISS LOUISE CESTRIA (Soprano)

(Of the Royal College of Music, London.)

For Oratorios, Concerts, &c., 45, Bridge Street, Chester.

MISS ADA LEE (Soprano)

(Pupil of Dr. Hiles.)

"ST. PAUL," PUDSEY CHORAL UNION.—"Miss Ada Lee attacked and sung her numbers with the confidence and ability of one who is perfectly familiar with her work. 'Jerusalem, thou that killest,' was beautifully given."—*Pudsey Echo*, November 19, 1891.

WALKDEN ORCHESTRAL SOCIETY.—"Miss Ada Lee has a most pleasing voice of good range and power, over which she has complete command. Her songs were finely rendered."—*Lancaster Journal*, November 14, 1891.

For further press notices, and vacant dates, address, 45, Mount St., Greenheys, Manchester; and Messrs. Forsyth Bros., 267, Regent St., London, and 122, Deansgate, Manchester.

MISS LILIAN CLOSE (Contralto)

(Certificate of Merit, and Winner of Contralto Prize, G.S.M.A.)
For Concerts, Oratorios, Banquets, &c., 134, Goldhawk Road, W.

MISS HELEN SAUNDERS (Contralto)

(Sainton-Dolby Prizeholder, R.A.M.)
25, Cloudestey Street, Finsbury, N.

MADAME ELIZA THOMAS (Contralto)

(Medalist, R.A.M.) (Late pupil Signor Manuel Garcia.)

"WINCHESTER CHORAL SOCIETY."—"SAUL." A contralto of splendid voice and admirable enunciation."—*Hampshire Chronicle*, Feb. 7, 1891.
For Concerts, Oratorios, &c., Zion House, Harlesden, N.W.

MR. HERBERT ALDRIDGE (Baritone)

For Oratorios, Concerts, &c., address, South Street, Romford, Essex.

MR. ROBERT GRICE (Baritone)

(St. Paul's Cathedral Choir.)

For Oratorios, Concerts, Dinners, &c., address, 38, Tytherton Road, Tufnell Park, N.; or, St. Paul's Cathedral, E.C.

Extract from *Daily Telegraph*, Thursday, July 26, 1888.

"CHESTER TRIENNIAL MUSICAL FESTIVAL."—"GOLDEN LEGEND."—"Great praise was also deserved by Mr. Grice, a young baritone, whose appearance in the part of *Lucifer* marked him out as one before whom, in all probability, there is a considerable future. Speaking for myself, I do not wish to hear *Lucifer*'s music better sung than by this artist. Mr. Grice's method and intelligence, as displayed this evening, frankly encourage sanguine hopes of the service he will render in time to come."

ROBERT NEWMAN (Bass)

9, Cambridge Avenue, Kilburn, London, N.W.

SOLO PIANIST.

MASTER EDWARD RICHSTEIN.

Press opinion: "The great attraction was the Pianoforte Recital by Master Edward Richstein, a genius, aged 13. His executions called forth wonder and admiration, predictive of a brilliant career."—*The Queen*, May 9, 1891.

All communications to, Gladys Villas, West Hampstead, N.W.

MISS MARY TUNNICLIFFE (Contralto Soloist,
of St. Nicholas Cole-Abbey, E.C.) has REMOVED to 33, Lillieshal Road, Clapham, S.W.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

DAY, C. R.—"The Music and Musical Instruments of Southern India and the Deccan." £3 13s. 6d.

BOOTH, JOSIAH.—"The Day of rest." A Cantata. For Female Voices. The words written by EDWARD OXFORD. Paper cover, 2s. 6d.

MÜLLER, J.—"Forest Pieces" (Waldstücke). (No. 25. Novello, Ewer and Co.'s Albums for Violin and Pianoforte.) 2s. 6d.

DVOŘÁK, ANTONÍN.—Requiem Mass. Vocal parts, 6s.

ADLAM, FRANK—(in D). Te Deum laudamus. 3d.

ALSOP, J. R.—(in E). The Office for the Holy Communion. (No. 19. Short Settings of the Office for the Holy Communion (including the Benedictus and Agnus Dei) for Parochial and general use.) 1s.

BLAIR, HUGH—(in G). The Office for the Holy Communion. For Male Voices. (No. 21. Short Settings of the Office for the Holy Communion (including the Benedictus and Agnus Dei) for Parochial and general use.) 1s.

BATH, S.—Benedicite, omnia Opera. Set to music in the form of a Double Chant (in triple time). 3d.

BROOKSBANK, OLIVER O.—Benedicite, omnia Opera. 2d.

CARTER, W.—(in E). Cantate Domino. 3d.

CLAXTON, W.—(in G). Te Deum and Jubilate Deo. 4d.

COXHEAD, A. C.—Kyrie Eleison. 1d.

FULL, THOS. G.—Four Settings of the Kyrie Eleison. 3d.

—Benedicite, omnia Opera. 2d.

GARRETT, GEORGE—(in B flat). Magnificat and Nunc dimittis. 6d.

KING, H. J.—(in G). Magnificat and Nunc dimittis. 4d.

LEWIS, J. H.—Benedicite, omnia Opera. 3d.

MAUNDER, J. H.—A Short Setting of the Office for the Holy Communion, including Orlatory Sentences, Benedictus, and Agnus Dei, for Parochial and general use. 8d.

MIDDLETON, EDITH M.—(in F). The Office for the Holy Communion, 9d. The Kyrie, separately, 1d.

PHILLIPS, JOHN G.—(in E flat). Magnificat and Nunc dimittis. 3d.

GILL, W. H.—Easy Anthems for Village Choirs. No. 8. "Lighten our darkness." 2d. No. 9. "Put thou thy trust in God." 2d.

—"Glory and Honour." Anthem. For Four Voices. 3d.

NAYLOR, JOHN.—The General Thanksgiving. (As sung at York Minster.) 2d.

NICHOLSON, MARY E.—"The souls of the righteous." Short Anthem or Introit. For the Festivals of All Saints' and All Souls'. 6d.

PARKER, HORATIO W.—"Give unto the Lord." Anthem. For Solo, Quartet, and Chorus. (No. 383, Novello's Octavo Anthems.) 4d.

PEARSON, W. W.—"Stars of the night." Part-Song for S.A.T.B. The words by EDWARD OXFORD. 3d.

ROBERTS, J. VARLEY.—"Try me, O God." Anthem. For Bass Solo and Chorus. 4d.

SMITH, T.—"How lovely are the messengers." Anthem. For Four Voices. 3d.

STEPHENSON, T. BOWMAN.—Brief Anthems and Introits. For General use. Paper cover, 2s. 6d.

COOK, FRANCIS B.—Ave Verum ("Jesu, word of God incarnate"). Motet. 3d.

ALEXANDER, ALFRED.—"The lesson of the leaves." A Four-part Song. The words written by Mrs. BANKS. 4d.

CUMMINGS, W. H.—"Song should breathe of scents and flowers." Part-Song for A.T.T.B. The poetry by BARRY CORNWALL. 3d.

DURING THE LAST MONTH—continued.

NOVELLO'S COLLECTION of TWO-PART SONGS for FEMALE VOICES:—

No. 3.	A spring greeting	FRANZ ABT	3d.
" 5.	All seek for rest	"	2d.
" 8.	Crystal streamlet	"	3d.
" 9.	In the forest	"	2d.
" 11.	Mountain Music	"	3d.
" 12.	O come, ye flow'rets	"	3d.
" 13.	O'er the sands	"	3d.
" 16.	Sabbath on the sea	"	2d.
" 18.	The violet's plea	"	2d.
" 19.	The bird's question	"	3d.

GILL, W. H.—"Before dawn." Four-part Song. Words written by F. WYVILLE HOME. 3d.

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Advertisements for the January Number should reach the Office not later than December 19, as, in consequence of the Christmas Holidays, it will be necessary to go to Press considerably earlier than usual.

SARASATE, Birkenhead Subscription Concert; Leeds Town Hall, "Messiah"; York Festival Concert Rooms, Gompertz Quartet: Northampton, "Creation"; Galashiels, "Messiah"; Halifax, "Hymn of Praise"; Liverpool, Willy Hess Quartet; Public Rooms, Hull; Ipswich, "Daughter of Jairus," &c.; Whitby, "Judas Macabaeus," &c.; London and Edinburgh Concerts. MISS THORPE-DAVIES has still a few Vacant Dates for Season, 1891-92. Principal Soprano of above Concerts. 9, Osunburgh Terrace, Regent's Park, N.W.

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96. O'er the smiling meadows. Three-part (May-tide) P. Mazzoni
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F. W. RENAUT, *Secretary.*

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MOZART.

DIED DECEMBER 5, 1791.

I.

A hundred years ago!

Tread softly and speak low,
 Thou midnight roysterer, wined and gay!
 Behold, where a sick-room taper's ray
 On window pane sheds feeble light,
 That glimmers in the face of night;

So weak and faint the glow,
 It scarce can keep the assailing dark at bay.

Well, if thou wilt, pass by;
 Thou should'st not be anigh
 With heedless mirth; there is no place
 For thee where fades from a paling face
 The light of Life—where the dark of Death
 Deepens with every labouring breath,

And a last fluttering sigh
 Shows that release has come by Heaven's
 sweet grace.

Aye, sing adown the street
 Thy tavern ditties meet!
 Type of a careless world thou art,
 Which recks not treasures, nor apart
 So keeps them but that Want, Disease,
 Break in and plunder as they please.

So sing adown the street,
 Though Earth's most gifted son the while
 depart.

Now doth thy noisy strain,
 From fitful sleep of pain,
 Awake, unto the last of earth.
 Unto a high, immortal birth,
 Whom the Morning Stars desire to see
 Among their shining company.

Those primal singers fain
 Would better know their late-born brother's
 worth.

It seems that now he hears
 The music of the spheres,
 And rising, lists, with kindling eyes! *
 Oh! mark ye all the glad surprise!

* "Towards midnight he raised himself, opened his eyes wide, then lay down with his face to the wall and seemed to fall asleep. At one o'clock (December 5) he expired."—*Otto Jahn*.

Master, the gloomy veil is rent;
 Thou seest beyond with high content;

For there thy only peers
 To greet thee well songs like thine own
 devise.

The things of earth are o'er!
 Now, gentle Sleep, once more
 Wrap all his senses in repose
 So deep that if he live none knows.
 Thus shall thy kinder brother, Death,
 Receive his last expiring breath,

And he, released, soar
 To that fair Land whence all of Beauty
 flows.

Put out the taper's light!
 Has come an end of night,
 And in the East the morning gleams;
 How flash the sun's first rosy beams!
 Just now they through the window came
 And nimbus round his head made flame!

He shineth far more bright
 Where earthly troubles vex not e'en in dreams.

II.

A hundred years ago!

How the stormy winds blow
 Around the proto-martyr's solemn fane!
 While the rain

Beats on the roofs of the city!
 Ah, the pity!

For the thundering roar dulls the strain
 Of "Requiem" music chanted soft and slow.

High up in the tower,
 Where the black clouds lower,
 Rings out in measured tones the funeral bell,
 But the knell

By the blast is torn from the steeple,
 And the people,

As wild gusts its flight compel,
 Heaven's aid invoke 'gainst fear of demon
 power.

Let the incense rise
 'Mid the mourners' sighs,
 And throbbing music to the roof ascend.
 That so the end
 May speak of the rest that's eternal;
 Of supernal
 Joys which God's belov'd attend
 When to the glory of His presence they
 arise.

Now close the rite
 Ere comes the night,
 For long and drear the way to the sheltering
 grave.

Wildly rave,
 Blustering, the winds, and the beating
 Of the sheeting
 Rain is like the sound of a wave.
 War on, ye Powers!—He hath fought the
 fight!

So, carry him out;
 The tempest ront
 Will not disturb his slumber deathly deep;
 And ye may weep,
 Along the flowing streets faring,
 Sadly bearing
 The Master to the place where Sleep
 Awaits the Angel's trump and solemn shout.

Beyond the town
 They lay him down;
 But—oh, the shame!—'tis done by hireling's
 hand!
 Through every land
 Shall the story be told with wonder
 That God's thunder
 Spake not out a stern demand
 Why those who seem'd to love him thence had
 flown.

Not one, say ye?
 Hath manfully
 Along the Road of Sorrow kept his way!
 Not one to pray
 For his soul as the earth shall receive
 him!
 Oh! can they leave him,
 While strangers, tearless and careless,
 lay
 That precious form where its last long rest
 shall be!

Now seek in vain,
 With remorse and pain,
 The spot his sacred dust doth consecrate.
 Too late! too late!
 Ne'er shall ye know where he lieth—
 Where mutely he crieth
 Against the injustice of fate,
 And a love that shrinks from the wild of the
 wind and the rain.

III.

A hundred years have flown!
 O Master, we conceive thee something great
 In that high sphere
 Of music pure and clear,
 Where only may thy spirit find its mate,
 And dwell amongst its own.

If from cherubic symphony,
 And concert sweet of seraph-song,
 To whom thou didst belong
 Thy thoughts may turn, we fain would still
 The choir divine, that, o'er each heavenly hill,
 Through temple vast, and round the crystal sea,
 As once of old, deep silence there might be.

Then should'st thou hear,
 Tumultuous rising from this vocal Earth,
 The mighty strain
 To which, in bitter pain,
 Thy failing spirit wearily gave birth,
 In those last days and drear.

With thine own music, at this hour,
 We honour thee. Let it ascend
 (Although so late amend)
 On high, and there enravish quite
 The angel choir, who will with rapt delight
 Take up the song. So shall thy genius dower
 E'en Heaven itself with strains of godlike power.

L'ENVOI.

Now I lay upon thy shrine,
 Singer of a song divine,
 Words that may accepted be
 (Natheless all unworthy thee),
 Since 'tis from the heart they flow,
 Bright with pure affection's glow.

JOSEPH BENNETT.

MOZART.

CIRCUMSTANCES AND CHARACTERISTICS.

A REPUTATION which survives him who made it for a hundred years, and then shows no signs of impaired vitality, must be well founded. By survival we do not mean a passive existence between the covers of books and in the cognisance of bookish men. In that sense everybody who manages to get his name printed secures a kind of immortality. Our reference is, of course, to continued life as an active force—as an influence in some department of human energy. It is surprising how many men of note fail, in this sense, to become centenarians. In the case of literary workers, our libraries are largely the receptacles of dead reputations, given over to the book-worm, and of no further concern to the active world. With regard to music this state of things is even more marked, for the reason, perhaps, that the art is continually changing both its rules and its manifestations. Follow, for example, the progress of music during the

hundred years since the death of Mozart—from the perfected contrapuntal style which was then feeling the influence of romanticism through the mighty change wrought by Beethoven, and

carried, as respects form and manner, to greater lengths by his successors, till we arrive at "advanced" contemporary composers, who may almost be described as passion without form. The changes of that period cannot be studied apart from wonder that a musician, living when they began, is found at the present moment still vigorous and still recognised as an influence, not only by students of the past, but also by the average individual of the present. Yet this is emphatically the case with Mozart. While a multitude of



MOZART, SIX YEARS OLD,
IN THE GALA SUIT PRESENTED TO HIM IN 1764 BY MARIA THERESA.
(Engraved from a photograph of the original now in the Mozart Museum at Salzburg.)

the master's contemporaries are merely a memory—and only that with those who have occasion to remember—while many more are surely fading from sight in the mists of time, Mozart remains clearly in evidence.

He is not less known and recognised now than he was in the generations nearer his own day. His great operas hold their place on the stage, almost unaffected by what may be described as a revolution rather than development: his noblest sacred work, the "Requiem," has rivals but no equals, although another and inferior hand was concerned therein; his chamber music remains a perennial object of study and source of delight, while his Symphonies are always welcome as models of perfect beauty in expression combined with perfection of form. All this is true, notwithstanding the fact that Mozart's style is a thing of the past. Between his works and the typical music of our day lies a great gulf indeed. Yet across the intervening chasm go the sympathy and admiration, not of the praisers of the past only, but of the great multitude who, caring for no distinctions, and heedless of "schools," are prepared frankly to admire that which pleases them.

Genius has been the subject of many definitions, more remarkable for diversity than for any satisfaction they give. We have no desire to increase their number, and make confusion worse confounded. But though it seems impossible to tell what genius is, observation may afford more or less satisfactory indications of its presence and working. For our own part, we take it that the vitality which makes a masterpiece of art independent of time and change is such an indication. In this respect genius is for all ages. The forms of its manifestation, its method of operating, may become antique, but behind what is visible is a spirit which never grows old or goes out of fashion. There must be in undying works of art some deep and subtle accordance with man's unchangeable nature, or they could not exist superior to surface variations. The power to establish that accordance—a power most often unconsciously exercised—may be what we know as genius, and if so, Mozart was a genius pre-eminent. In what the power consists, and how it operates upon the gifted individual, are questions which may be discussed with ingenuity, but scarcely with profit. Even the subjects of it know no more about it than inferior creatures like ourselves. Mozart himself said of the ideas that flowed from his pen: "Whence and how they come I know not, nor can I force them." These things are a mystery, the secret of which will not be ours till we enter upon some higher and nobler phase of existence. But we can feel thankful for the supreme gift which so embalms the beautiful creations of art as that "decay's effacing fingers" cannot touch them.

The power just referred to, though the highest qualification that an artist can possess, is not sufficient of itself. An artist is a complex individuality, made up of endowments

and acquirements—of that which is the free gift of God; of that also which he, by a right use of means and opportunities, has secured for himself. Both are essential to completeness, but there is this difference with regard to our present purpose: artistic gifts, as already intimated, are outside the field of discussion, and why and how Mozart was what he was, in point of genius, we neither know nor can learn. Artistic acquirements, on the other hand, together with the use to which they are put, come within the field of observation, and are fit and profitable subjects for the biographer and the student. Here we are on firm ground.

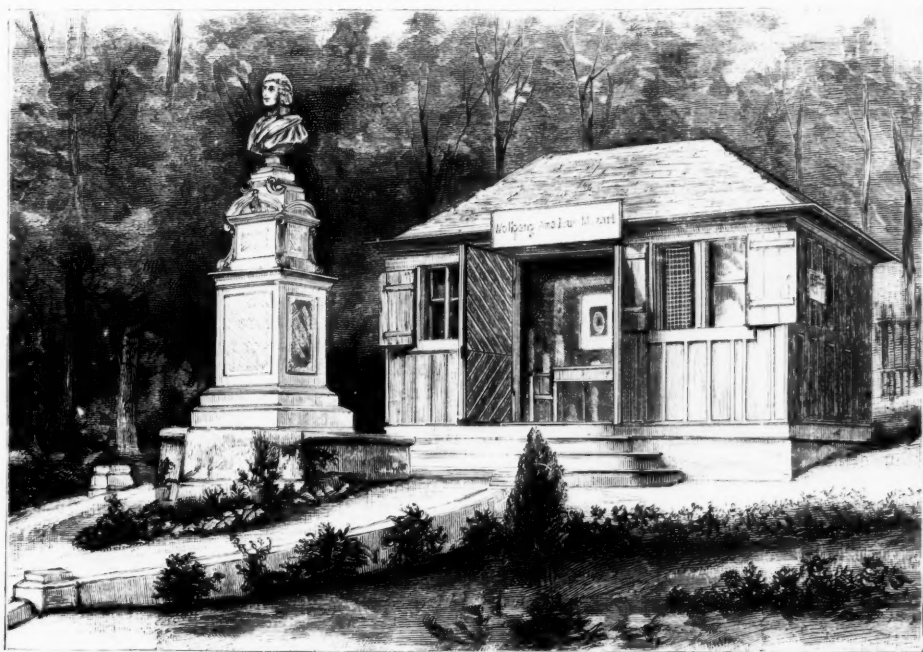
It is a happy circumstance that Mozart's whole life, from childhood to the maturity of thirty-six years, is spread out in the light before us. Nothing of it lies in obscurity, and the fact is somewhat uncommon with regard to musicians of the period in which he lived. The best biography of Haydn is imperfect in various places for lack of material, and we would like to know much more than is possible of the circumstances and influences amid which Beethoven spent his youthful years. Concerning Mozart, on the other hand, we seem to have a complete revelation. He passed from the cradle into a blaze of publicity. The whole world of music turned its eyes upon the phenomenon he presented, and lovers of the wonderful followed him all the more curiously because unable to understand what they saw. The light into which Mozart thus emerged, at an age when children much older are known only inside the nursery, never left him. It followed him everywhere, like the lime-light thrown upon a stage performer. All that he did was noted, while all that he was, as far as words could make it known, came out in the frank revelation of his many letters. Thus we have the complete man before us as a subject for that study which has been pronounced the noblest wherein it is possible to engage.

The circumstances of Mozart's early life have often been canvassed, not always to the same end. It is usual to hear condemnation of Leopold Mozart for forcing unduly both the intellectual and emotional parts of his son's nature, and for subjecting him, while yet a young child, to the excitement of public appearances. There are even those who contend that Mozart's constitution was thus impaired, and that the father must be held responsible in some degree for the son's premature decease. So is it argued that the forcing process to which Mendelssohn was subjected by his parents had no little to do with his death at thirty-nine. Assertions like these are easily made and not easily refuted, because the negative cannot be proved. We, however, have no intention to defend the elder Mozart against the accusation of wanting judgment in the supervision of his wonder-

child. There can hardly be a doubt in reasonable minds that the long journeyings and frequent exhibition of the little lad were most harmful. But it is not so certain that the father subjected his son to a forcing process. The child did not need it. He was only too much absorbed in music through the action of his own natural prompting. J. R. Schachtner, who knew Mozart well, bears convincing testimony to this fact: "As soon as he began to give himself up to music, his mind was as good as dead to all other concerns, and even his childish games and toys had to be accompanied by music." In point of fact, the boy needed restraint from music rather than encouragement to its exercise. This was the case, in a

we must take into consideration the responsibility of his position, and the deep consciousness he obviously had of it. We may reasonably suppose that the father saw at least as clearly into the nature of his child as did Schachtner, who said: "He was full of fire: his inclinations were easily swayed: I believe that had he been without the advantage of the good education which he received, he might have become a profligate scoundrel, he was so ready to yield to every attraction which offered." Even with that education, the life of Mozart was not altogether free from a tendency to excess.

On the whole, it is doubtful whether Mozart could have been in better hands than those of his father. Leopold Mozart was a man of intellect,



THE HUT IN WHICH "THE MAGIC FLUTE" WAS WRITTEN, FORMERLY AT VIENNA, NOW AT SALZBURG.

measure, with all his childish occupations. Whatever his little hand found to do he did with all his might. "It was much the same to him," continues the witness just quoted, "what he had to learn; he only wanted to learn, and left the choice of a field for his labours to his beloved father. . . . Whatever he had to learn he applied himself so earnestly to that he laid aside everything else, even his music. For instance, when he was learning arithmetic, table, stools, walls, and even the floor were chalked over with figures." Such a child as this is a source of anxiety to whoever has charge of him, and if Leopold Mozart seems to us fussy, exacting, and querulous,

of naturally fine tastes, and of resolution and industry sufficient to raise him from the position of a mechanic, into which he was born, to that of a professional man, high in standing and in the esteem of his acquaintance. We should say that he embodied the most sublimated middle-class respectability of his day. He was a good Catholic, against whose orthodoxy and moral character no accusing finger had ever been pointed. Probably something like austerity was in his nature, and it is certain that he possessed the sort of pride which makes a man "keep himself to himself," whether with regard to his superiors in social station or his inferiors. We read of him: "He was too proud to ingratiate

himself with them (families of rank) by flattery or obsequiousness, although, as a man of the world, he knew how to moderate his satirical humour, and was always affable and well-bred. He seems to have had little intercourse with his colleagues. This was partly owing to circumstances, but partly also to their want of musical proficiency or mental cultivation, joined to their looser, less earnest life." As a teacher of music Leopold Mozart stood high. He despised all shams and pretences. He believed in thoroughness, and never lost sight of the cardinal principle that a pupil should not only be able to do this, that, or the other thing, but know why he does it. In addition to all this he clearly possessed the faculty of inspiring respect and love. His influence over his son, established in boyhood, scarcely abated when the boy became a man. On this point Mozart's letters are very eloquent. We must, of course, allow for the deference with which children were then expected to treat their parents as compared with the liberties (of somewhat doubtful value) they are now permitted to take. This done, no one can read Mozart's letters to his father without as much admiration for the parent who could inspire such affection and obedience as for the child by whom those qualities were manifested.

Mozart's musical education was from the first in safe hands—the more safe because Leopold Mozart was a rigid stickler for rule, believing that no man is qualified to set up new precedents until by complete knowledge and observance of established laws he can decide upon their necessity. In his fourth year, Mozart was musically fed upon little pieces which, like the Minuet, combine symmetry of form, elegance of expression, and condensation of thought. Some of these his father wrote for him, in a book still extant; others were the contributions of friends, and these, and such as these, the little boy first learned to play. The trifles in question were naturally his models when he first attempted to compose, and his baby productions, we are told, showed "the sense of simple melody and rounded form so peculiar to Mozart, without any trace of childish nonsense."

The idea of showing off this wonderful child in the Courts of princes and the mansions of nobility may be reprehended, but the severest censor must admit that, under the circumstances, it was very natural. Two of the strongest feelings in human nature urged Leopold Mozart to carry out the design—the pride of a father in a gifted child, and the desire of gain. It may be that Leopold Mozart deemed it a duty to reveal the genius which had been sent into the world and entrusted to his care; while we are justified in the confident assumption that he wished to secure the competence which a very modest income did not allow him to provide against the time when he could no longer work.

On high grounds his action must be condemned, but the censor who puts himself in the father's place will not use harsh language.

We have little inclination to follow the Mozarts through their wanderings, albeit some of the scenes in which they figure are engaging. One loves to picture little Wolfgang "larking" with Marie Antoinette and her sisters, promising to marry the future Queen of France for picking him up after a fall, or placating a Customs officer by playing a tune on his little fiddle, or embracing the Empress of Austria with childish effusion. But it is much more to the purpose to hear of his almost incredible precocity. "Wolfgang," says Baron Grimm, "accompanied a lady in an Italian air without seeing the music, supplying the harmony for the passage which was to follow from that which he had just heard. This could not be done without some mistakes, but, when the song was ended, he begged the lady to sing it again, played the accompaniment and the melody itself with perfect correctness, and repeated it ten times, altering the character of the accompaniment for each." Even a better idea of the boy's remarkable development may be obtained from a paper contributed by the Hon. Daines Barrington to "Philosophical Transactions" (1770), and reprinted in "Barrington's Miscellanies on Various Subjects" (1781). But we hasten over this period in Mozart's career, and pass on to others more important.

The little artist returned home to study, and to study hard, for his shrewd father was fully conscious that much had to be done. Leopold Mozart wrote at this period: "God (all too merciful to me, miserable sinner) has endowed my children with such genius that, laying aside my duty as a father, my ambition urges me to sacrifice all else to their education." To that task of obligation he devoted himself, with what result appears in part of an oratorio composed by Mozart when only ten years old. Otto Jahn says of this work: "There is not a sign of boyishness in the music itself. The whole composition is modelled on the Italian oratorio, and shows a complete mastery of its forms. The introductory symphony is an *Allegro* in the usual two parts, simple in its execution, and with no actual thematic elaboration, but precise and well rounded. The dialogue is in recitative, and maintained throughout with correct declamation, here and there displaying a fine sense of fitting expression, which tells more for the independent power of comprehension than even the surprising technical skill exhibited. . . . The third tenor air rises above the level of the rest; the words have given opportunity for the expression of a tender earnest mood in a charming flowing melody, whose well-chosen harmonies and admirable instrumentation shadow forth unmistakably the later Mozart.

He must himself have felt the charm of this air, for, as we shall see, he repeated it in his first opera."

To the student of Mozart few of his artistic remains are more interesting and profitable than this youthful oratorio, the autograph score of which, by the way, was found in the Royal Library at Windsor castle. The interest arises not so much from evidence of the young composer's natural gifts as from the fact that, at the age of ten, his father had brought him to complete mastery of the form and manner of an important branch of art.

Italian oratorio we may reasonably assume was only one of many kindred subjects presented to Mozart's receptivity, and we therefore obtain some idea of the scope of the education which the judicious father imposed on his son even at that early period. We see, further, why it was that Mozart acquired such command over every form of his art. The plain truth

is that, judged by work done, the years of his pupilage were very many. On the one side, there was a learner to whom the act of acquiring knowledge was no trouble, who seemed to anticipate its presentation rather than wait for it, and who entered upon advanced studies at a time when lads of the same age are struggling with the elements. On the other hand, there was a teacher very different from our modern two-hours-a-week man—a teacher always at the pupil's elbow,

watching for and taking advantage of every phase in his rapid development, and inspired not only by a professor's pride in an apt scholar, but by a father's love as well. Such an unusual combination could only produce unusual results.

We have another means of judging the marvellous maturity of this child-musician. He caused a flutter of dislike and fear among his artistic colleagues—grown-up children, be it observed, whose years might have taught them

generosity towards their little rival.

It seems scarcely credible, but we have Leopold Mozart's word for the fact that the Viennese musicians boycotted the child when he was taken to Vienna in 1768. "The plan adopted by these people," the father tells us, "was to avoid all opportunities of seeing us or of learning the extent of Wolfgang's attainments. Why was this? In order that when they were asked whether they had heard the



MOZART, ELEVEN YEARS OLD.
PAINTED BY DOMINIKUS VAN DER SMISSEN, 1766.

(Engraved from a photograph of the original which is now in the Mozart Museum at Salzburg.)

boy, and what they thought of him, they might reply in the negative, and deny the possibility of what they were told." The Viennese musicians could hardly have paid Mozart a more emphatic compliment. He inspired them with such fear that, ostrich-like, they buried their heads in the sand, and would see nothing, lest they should be still more afraid. When, by the Emperor's orders, Mozart composed an opera (he was only twelve years old), malevolence took a more active

form, even Gluck being suspected of sharing in it. The manager and his artists joined the cabal and their united energies succeeded in keeping the boy's work off the stage—a work which unprejudiced contemporaries declared superior to the majority of comic operas at that day. Leopold Mozart philosophised sagely on the conduct of his son's opponents, and every successful man knows how true are his words: "It is just the way of the world; if a man has no talent he is unhappy enough, but if he has talent then envy follows him in proportion to his ability. All we can do is by patience and perseverance to convince the world that our adversaries are malicious liars, slanderers, and covetous wretches, who would laugh in their sleeve if we allowed them to frighten or weary us."

Disappointed in the matter of the opera, Mozart's father eagerly accepted a commission for a short Mass to be performed at the dedication of a chapel. We mention this for the sake of the fact that the marvellous boy's first effort in sacred music was, judged by the standard of his previous operatic attempts, a comparative failure. Here we have the earliest direct evidence going to show Mozart's genius more at home on the lyric stage than in the church choir. We do not forget the "Requiem"—that immortal work written in full view of another world—but few connoisseurs will deny that Mozart's Masses cannot compare, as music, with his operas, and it would seem that his vivacious nature sought the continued excitement of plot and passion as most conducive to the exercise of his powers.

Mozart's triumphal progress through Italy in 1770 necessarily had an influence upon his development, which was still going on with startling rapidity. The impulsive Italians, who, in their own country, and at the outset, felt no call to defend an acquired position by intrigue, received the astonishing young Salzburger with enthusiasm. That in itself was valuable as encouragement, but far more so the direct contact of Mozart with the then supreme source of melody and nursery of the vocal art. In Italy he met with Farinelli, who has been described as "a personification of the greatness and power of song in the last century," and there he was surrounded by influences which confirmed and intensified the teachings of his father, who in music was much more Italian than German. The tour had results in a department quite separate from that of melody and song. The great Italian school of counterpoint was not then extinct, and acquaintance with some of its professors turned the boy's mind into a branch of study which he, as may be supposed, had not then mastered. His "Kyrie a cinque con diversi canoni" survives as a truly marvellous result of this new labour and of Italian stimulus. A less judicious

teacher than Leopold Mozart would probably have taken alarm at the pupil's devotion to the principles and practice of an expiring school; but the father knew well what he was about in permitting the son to follow the bent of his inclination. He needed not to be convinced that the more perfect his child's mastery of technicalities, the safer would be his advance towards the fuller and more emotional expression which even then began to be desired.

As a performer on the harpsichord, Mozart so astonished the Neapolitans that they resorted to superstition for an explanation. Magic only could account for—if a "bull" may be permitted—the dexterity of his left hand, and the magic, it was vehemently suspected, lay in the ring he wore. Mozart, taking off the ring, played as well as ever, whereupon there was increased wonder, and no means of explanation.

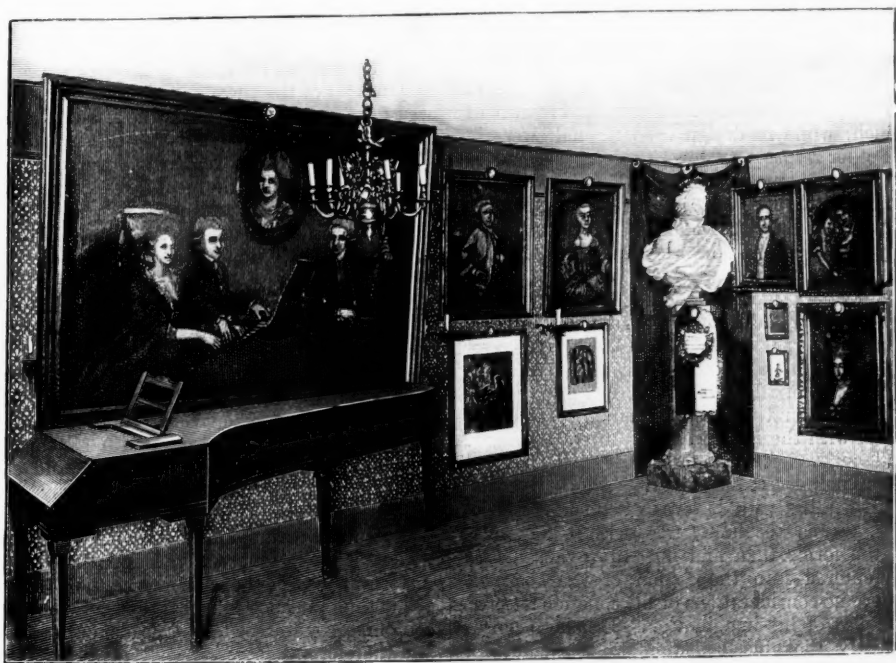
At this early age Mozart had acquired the power of rapid composition, and of abstraction when so engaged, for which he was afterwards famous. In 1771 he wrote an opera in twelve days, with a violinist in the room above, another in the room below, a singing master next door, and an oboe-player opposite. "It is capital for composing," said the boy, with a laugh, "it gives one new ideas."

Within the narrow limits of this paper, Mozart's career cannot possibly be followed out to the end. We have, however, dwelt with comparative fulness upon the circumstances and incidents of his youthful days—those in which his mind was most plastic and his susceptibility to influences most great. It has been shown with what completeness all things worked together on behalf of the young musician, for even the tours of display, while they must have wrought bodily harm, enlarged his views and opened his mind. Nature and the power which "shapes our ends" were in accord for the advantage of Mozart. He was born with the silver spoon of artistic prosperity in his mouth, while over a somewhat vivacious physical nature the strong, steady hand of his father held control throughout that dangerous part of life's voyage which is strewn with wrecks.

We must now touch upon the nature of the work done by the composer in the greater branches of his art. It has often been asked with some show of surprise why so consummate a master remained content with the forms of opera as he found them, and did not strike out a path of greater liberty and higher dramatic truth. Those who propound this query—the pertinency of which no one will dispute—should remember that, while not inventing an absolutely new model, Mozart went as far as possible in the development and perfecting of the old. Between the qualities of his early operas and those which shine resplendent in his later ones there is a difference far greater than that between immature and ripened

experience. The lyric dramas of Mozart's youth are now but objects of curiosity; those of his ripe manhood remain, *pace* the Wagnerian revolution, as an active force. Let us hear one of the first among living masters upon "Don Giovanni." Charles Gounod thus opens his study of Mozart's work: "'Don Juan,' that masterpiece incomparable and immortal, that apogee of the lyric drama. . . . ! That marvel of truth in expression, of beauty in form, of just characterisation, of dramatic profundity, of purity in style, of richness and sobriety in orchestration, of charm and seductiveness in what is tender, of elevation and force in what is pathetic—that perfected model, in a word, of musico-dramatic art. . . . !

of custom, but quietly and gradually to bring to perfection all that was genuine and true in the diverse elements of his time." He did not need to be a revolutionist. The established order of things suited him very well, and, though he sought to amend, he never tried to overturn. One cannot wish the typical Mozart opera other than what it is. There is no need to compare it, either for praise or censure, with the lyric drama as influenced by Wagner. The two things stand apart, and sensible men are prepared to admire what is good in both. He is not a sensible man who regards musical creations as women do bonnets, and holds that only to be worth looking at which happens to be the fashion of the day.



THE ROOM IN WHICH MOZART WAS BORN, NOW FORMING PART OF THE MOZART MUSEUM AT SALZBURG. THE TABLET ON THE BUST INDICATES THE POSITION OCCUPIED BY THE CRADLE USED BY MOZART.

The score of 'Don Juan' has exercised, through all my life, the influence of a revelation; it has been, it remains for me a sort of incarnation of dramatic and musical sinlessness." Yet the opera thus eulogised follows, in its main lines, the model which Mozart found established. The fact is that, like Beethoven in the department of orchestral symphony, he had scope enough for the exercise of his original genius within the limits laid down by regulation. "The extraordinary ease of his invention," says a writer, "prevented his ever finding a prescribed form to be a burdensome restriction. Mozart's mission was not to overstep the bounds

In church music, as in opera, Mozart adopted the forms and style which his predecessors had created. Indeed, there was very little essential difference at that time between music for the stage and compositions for Christian worship. Hence the Masses of Haydn and Mozart are often decried as secular in all but the connected words. They seem so to us who have a different ideal; but no such criticism applied to them a hundred years ago—at any rate, not in Southern Germany, where they were composed. It must be remembered, too, that Mozart, as a provider of music for the church, was not entirely a free man. All his Masses save one

were written at Salzburg, in the service of the Prince Archbishop, whose taste had to be consulted, and who loved what was pompous, glittering, and sensuous. It is not surprising, therefore, to find, as Jahn points out, that "real, creative inspiration is crushed by the obligation to compose after a set fashion." The same writer further observes, with conspicuous justice and force: "Unhappily it is on these Masses, in the composition of which Mozart's genius could only move within very confined limits, that his fame as a composer of church music chiefly rests, and musicians who have taken him as their model have striven most to imitate these, his least satisfactory works." It may be urged that Mozart should have rebelled against circumstances which enforced a prostitution of genius, and fought his way out into a place of liberty. This sounds well, but we are not sure that Mozart was conscious of an unworthy bondage. It is more probable that he took delight in crowding his Masses with themes and treatment which, while in design conventional, were in all other respects such as no composer had at that time approached. But how can we entertain the idea of rebellion, a course wholly opposed to the circumstances and usages of the day? There was no great musical public then as now, able to award honours and make emoluments secure. Composers and artists worked for, and lived by, individual patrons, who, in regard of art, formed an all-powerful class, and to offend one of whom was to incur the ill-will of all. Mozart, at a later period of life, and after the most degrading insults, did break with the Prince Archbishop of Salzburg, and suffered for it, more or less, throughout the remainder of his career.

In dealing with purely instrumental music, Mozart was absolutely free, within the limits of the forms then and now in vogue. Here he entered into the region of the abstract, where no considerations of the concrete fettered the play of his imagination. It is here consequently that his consummate musicianship, using the term in the highest sense, can be most clearly seen and most profitably studied. An examination of the master's instrumental works, particularly of his symphonies, is perhaps the best means through which to trace the development of his genius, the strengthening of his powers, and the application to his art of the experiences of life. In the earlier works we have simply the creations of a musical mind—they are faultless in structure, according to the prevailing model, perfect in detail, and show an extreme perception of and susceptibility to the beautiful in art. But this is all. As the later works pass in order under our eye till the series ends with the magnificent "three," we find these qualities strengthened, and with them—more and more evident as

time goes on—the expression of a complicated humanity—of wit and humour, of elation and dejection, of agitation and peace. Who can tell how far this process would have gone had Mozart lived to the age of Haydn, or even of Beethoven? Alas! the master was cut off in mid career, and just at a time when a thoughtful man carries into the stage of maturity a fresh recollection of the keen emotions of youth. Had he lived, he might have been the first to burst into that, till then, "silent sea" of musical feeling which his mighty successor, Beethoven, opened to the world. Not that, in any case, he could have been a Beethoven.

To describe the first movement of Mozart's Symphony in G minor as passionate is to bring a smile upon the lips of those who are accustomed to the storm and stress of modern music. But judgment upon a point like this must not be given without reference to the circumstances and usages of the time. Mozart, as an artist, was formed and flourished when, as yet, the life of society and the passions of men had not been disturbed by the tremendous events which, towards the close of the century, changed the face of Europe, and, one might say, wrought a revolution in European life. It was still the age of formality and the artificial, disturbed somewhat by agitation in advance of the coming storm, but retaining, for the most part, its outward placidity. The artist of that time was not expected to speak out of a whirlwind. He was most esteemed when most decorous, when conducting himself with well-ordered grace, and making every movement *comme il faut*. If we examine Mozart's later works with all this in mind we see them in their true light, and can with more or less clearness discern why contemporaries spoke of them as they did. The true student cannot follow Mozart's career without arriving at a conviction that in all important respects he, as a musician, was ahead of his time, but not so far as to lose touch with contemporary life, or to be a leader out of sight and therefore useless.

We must now draw these remarks to a close; their purpose has been to set forth the circumstances and influences which chiefly helped to make Mozart what he was as an artist, and we have found them in the gift from God of a wonderful musical nature, together with a perfect training under the best possible conditions, and at a time when profound scholarship mingled with awaking and ever-strengthening desires for fuller and deeper expression. The result was, undoubtedly, the most complete and finished musician that ever lived—one whose equal in that respect the world is not likely to see again, because the conditions necessary are not likely to arise. Spirit and intellect, genius and acquirement, joined hands in him. He was one of the musicians of

humanity, not of the schools only, and this is why, being dead these hundred years, he yet speaketh—why the cultivated tones and moving expression of his clear, melodious voice continue to be heard amid much shouting and noise. Slightly altering the words of Pope, we may, on this solemn anniversary of Mozart's death, salute him :

Hail, bard triumphant, born in happier days,
Immortal heir of universal praise!
Whose honours with increase of ages grow,
As streams roll down, enlarging as they flow,
Nations unborn thy mighty name shall sound,
And worlds applaud that must not yet be found.

J. B.

be expressed in music, and made it his own according to the laws of his art. This universality, which is rightly prized as Mozart's distinguishing quality, is not confined to the external phenomena which he has successfully portrayed in every region of his art—in vocal and instrumental, in chamber and orchestral, in sacred and secular music. His fertility and many-sidedness, even from this outward point of view, can scarcely indeed be too highly extolled; but there is something higher to be sought in Mozart: that which makes music to him not a conquered territory but a native home, that which renders every form of musical



HOUSE IN SALZBURG IN WHICH MOZART LIVED.

MOZART.—AN APPRECIATION.*

WITH whatever feelings, and from whatever point of view, we regard Mozart, we are invariably met by the genuine purity of an artist's nature, with its irrepressible impulses, its inexhaustible power of production, its overflowing love; it is a nature which rejoices in nothing but in the manifestation of beauty which is inspired by the spirit of truth; it infuses all that it approaches with the breath of its own life, and, while conscientious in serious work, it never ceases to rejoice in the freedom of genius. All human emotions took a musical form for him, and were by him embodied in music; his quick mind grasped at once all that could fittingly

expression the necessary outcome of his inner experience, that by means of which he touches every one of his conceptions with the torch of genius whose undying flame is visible to all who approach his works with the eyes of their imagination unbound. His universality has its limits only in the limits of human nature, and consequently of his own individual nature. It cannot be considered apart from the harmony of his artistic nature, which never allowed his will and his power, his intentions and his resources, to come into conflict with each other, the centre of his being was the point from which his compositions proceeded as by natural necessity. All that his mind perceived, or that his spirit felt, every experience of his inner life, was turned by him into music; from his inner life proceeded those works of imperishable truth and beauty, clothed in the forms and

* From "The Life of Mozart," by Otto Jahn, translated by Pauline D. Townsend.

obedient to the laws of his art, just as the works of the Divine Spirit are manifested in the forms and the laws of nature and history.



MOZART'S SPINET.

(Engraved from a photograph of the Instrument which is in the Mozart Museum at Salzburg.)

And, while our gaze is lifted in reverence and admiration to the great musician, it may rest with equal sympathy and love upon the pure-hearted man. We can trace in his career, lying clear and open before us, the dispensation which led him to the goal of his desires; and, hard as he was pressed by life's needs and sorrows, the highest joy which is granted to mortals, the joy of successful attainment, was his in fullest measure.

"And he was one of us!" his countrymen may exclaim with just pride. For, wherever the highest and best names of every art and every age are called for, there, among the first, will be the name of Wolfgang Amade Mozart.

MOZART AS A WORKER.*

MOZART was not simply a composer of extraordinary fecundity; he was music itself. His entire being was absorbed in his art, and all his thoughts took naturally a melodic and rhythmic form. "You know," he wrote to his father, "that I am, so to speak, lost in my art, and that I am immersed in music from morning till night."

At the moment of opening his eyes, his familiar demon took possession of him, on rising from bed he ran to his piano and soon his imagination was in full and lucid work. While dressing he became warm with the fire of inspiration, not an instant

*From "Mozart: L'Homme et L'Artiste," by Victor Wilder.

remaining still, but beating the measure with his foot, or running from the table to work at the instrument.

His barber has told us what a troublesome job it was to shave him. He was no sooner seated, with the cloth round his neck, than he became lost in thought and oblivious of his surroundings. He would get up without saying a word and move from place to place, often going from one room to the next, while the alarmed operator followed him, razor in hand.

At table, it was often necessary to call him back to the reality of the meal, for his abstraction was continual, and from the moment that music got hold of him he lost all feeling for everything else. He would then twist the corner of his serviette, pass it mechanically under his nose, and make the most grotesque grimaces conceivable.

But it was when travelling that his imagination became most easily excited. The view of the country, the movement of the carriage, stimulated him unceasingly. At that time, his face would light up; he hummed fugitive melodies for hours together, and only came out of himself to express regret that he could not put upon paper the work he had conceived.

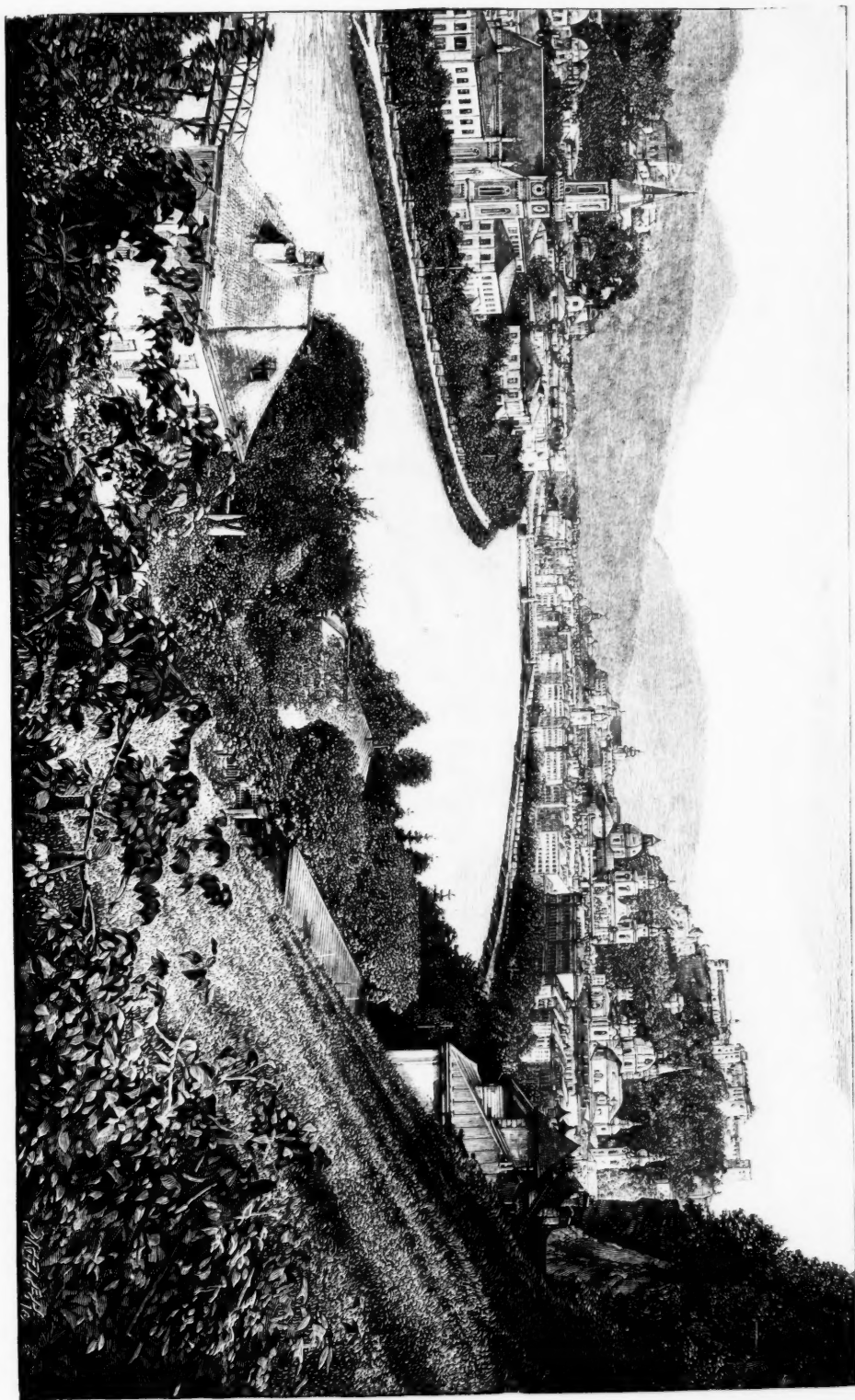
The mechanical task of writing music was repugnant to him, and he gave himself up to it with regret. He traced his ideas upon chance pieces of paper, sketching a few bars as suggestions, but all the elaborating was done in his head. The



MOZART'S GRAND PIANO.

(Engraved from a photograph of the Instrument which is in the Mozart Museum at Salzburg.)

most complicated and extended pieces, the vast *finales* of "Don Giovanni," and "Le



VIEW OF SALZBURG

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Nozze," were all carried in his head till they were worked out to the smallest detail. Then he began his score, writing the voice parts and the bass, marking the entry and re-entry of the instruments, together with any other essential points, and leaving all the rest till it was necessary to put the finishing touch.

He did this with extraordinary certainty and rapidity, amidst no matter what noise, or while conversation was going on around, through the coming and going of friends, and even while other music was being played in his hearing. This power of abstraction struck Constance Mozart who remarked upon it: "He wrote his scores as one writes a letter."

With such fecundity of spirit it is easy to imagine that he possessed in a high degree the art of improvisation. This was, indeed, one of the most astonishing and marvellous of his gifts. A chord, a note

struck upon the pianoforte, opened, like a magic key, all the kingdom of harmonious enchantments and melodious wonders. If connoisseurs

were about him, he remained for hours at the instrument, pouring into the ears of his auditors the most varied and ravishing ideas, and always in phrase and period, despite the

rapidity of the conception, preserving the purity of outline and correctness of design which we admire in his most carefully finished works.

"I heard in my time," wrote Ambrose Rieder "the most celebrated virtuosi living, but never did I experience such emotion as when, for the first time, I heard the illustrious Mozart improvise. It seemed to me that I entered into a new world, and winged my way through regions unexplored."

And the aged Niemettschek, near the end of his life, used to say to his friend Fuchs: "If the good God would grant me one more favour before calling me to Himself, I would ask to hear, for the last time, Mozart abandon himself to the current of his fancy. None

who have had an opportunity of seeing Mozart give himself to improvisation can doubt his incomparable genius."



Seine K. k. Majestät den 3ten September 1791.

Werden die Schauspieler in dem kaiserl. königl. priv. Theater auf der
Wieden die Ehre haben aufzuführen

Zum Erstenmale:

Die

Zauberflöte.

Eine große Oper in 2 Akten, von Emanuel Schikaneder.

P e r s o n e n

Sarastro	„	„	„	„	Fr. Grill.
Queen	„	„	„	„	Fr. Schach.
Osapama	„	„	„	„	Fr. Kauer.
Agath	„	„	„	„	Fr. Schönbauer der Jüngere.
Donner	„	„	„	„	Fr. Schür.
Donner	„	„	„	„	Fr. Wolf.
Königin der Nacht.	„	„	„	„	Mich. Hehr.
Samson der Leier.	„	„	„	„	Max. Grotzsch.
Osir	„	„	„	„	Wlfr. Richter.
Donner	„	„	„	„	Wlfr. Schwan.
Donner	„	„	„	„	Mich. Schach.
Osapama	„	„	„	„	Fr. Schönbauer der Jüngere.
Ein alter Mann.	„	„	„	„	Max. Grill.
Verwandter am Theater.	„	„	„	„	Fr. Raskul.
Osir	„	„	„	„	Fr. Schür.
Donner	„	„	„	„	Fr. Grill.
Donner	„	„	„	„	Fr. Grill.
Donner, Osir, Osapama.	„	„	„	„	Fr. Grill.

Die Musik ist von Herrn Wolfgang Amade Mozart, Kapellmeister, und weltliche
A. R. Kammermusikdirektor. Herr Weigand wird als Schiedsmann für die gütliche
und verhandlungswürdige Abklärung, und aus Freundschaft gegen den Verfasser
des Stücks, das Dreieck heute selbst dirigiren.

Die Tücher von der Oper, die mit zwei Kupferstichen versehen sind, wo Herr Schönbauer
in der Rolle als Osapama nach höchstem Können gezeichnet ist, werden bei der
Theater-Kassa vor 30 fr. verkauft.

Der Einzel-Druckmacher und Herr Meißner als Dekorator überreichen sich nach dem vorgeschriebenen
Plan des Stücks, mit möglichem Eifer und Geschick zu haben.

Die Eintrittspreise sind wie gewöhnlich.



Der Anfang ist um 7 Uhr.

PROGRAMME OF FIRST PERFORMANCE OF "THE MAGIC FLUTE."
(Reproduced from a photograph of the original in the Mozart Museum at Salzburg.)

MOZART IN SOCIAL LIFE.*

I WENT one evening to a concert of the celebrated Kozeluch's, a great composer for the pianoforte, as well as a fine performer on that instrument. I saw there the composers Vanhall and Baron Dittersdorff, and, what was to me one of the greatest gratifications of my musical life, I was there introduced to that prodigy of genius, Mozart. He favoured the company by performing fantasias and capriccios on the pianoforte. His feeling, the rapidity of his fingers, the great execution and strength of his left hand particularly, and the apparent inspiration of his modulations astounded me. After this splendid performance we sat down to supper, and I had the pleasure to be placed at table between him and his wife. Madame Constance Weber, a German lady of whom he was passionately fond, and by whom he had three children. He conversed with me a good deal about Thomas Linley, the first Mrs. Sheridan's brother, with whom he was intimate at Florence, and spoke of him with great affection. He said that Linley was a true genius, and he felt that, had he lived, he would have been one of the greatest ornaments of the musical world. After supper the young branches of our host had a dance, and Mozart joined them. Madame Mozart told me that, great as his genius was, he was an enthusiast in dancing, and often said that his taste lay in that art rather than in music.

He was a remarkably small man, very thin and pale, with a profusion of fair hair, of which he was rather vain. He gave me a cordial invitation to his house, of which I availed myself. He always received me with kindness and hospitality. He was remarkably fond of punch, of which beverage I have seen him take copious draughts. He was also fond of billiards, and had an excellent billiard table in his house. Many and many a game have I played with him, but always came off second best. He gave Sunday concerts from which I never was missing. He was kind-hearted and always ready to oblige, but so very particular when he played, that if the slightest noise was made he instantly left off. He one day made me sit down to the piano, and gave credit to my first master, who had taught me to place my hand well on the instrument. He conferred on me what I considered a high compliment. I had composed a little melody to Metastasio's canzonetta, "*Grazie agl' inganni tuori*," which was a great favourite wherever I sang it. It was very simple, but had the good fortune to please Mozart. He took it and composed variations upon it, which were truly beautiful, and had the further kindness and condescension to play them wherever he had an opportunity.

Encouraged by this flattering approbation, I attempted several little airs, which I showed him and which he kindly approved of, so much, indeed, that I determined to devote myself to the study of counterpoint, and consulted with him by whom I ought to be instructed. He said, "My good lad, you ask my advice, and I will give it you candidly, had you studied composition at Naples, and when your mind was not devoted to other pursuits, you would, perhaps, have done wisely, but now that your profession of the stage must and ought to occupy all your attention, it would be an unwise measure to enter into a dry study. You may take my word for it, Nature has made you a melodist, and you would only disturb and perplex yourself. Reflect, '*A little knowledge is a dangerous thing*'; should there be errors in what you write, you will find hundreds of musicians, in all parts of the world, capable of correcting them, therefore do not disturb your natural gift."

"Melody is the essence of music," he continued. "I compare a good melodist to a fine racer, and counterpointists to hack post-horses; therefore be advised, let *well alone*, and remember the old Italian proverb, '*Chi sa più, meno sa*'—Who knows most, knows least!" The opinion of this great man made on me a lasting impression. My friend Attwood—a worthy man, and an ornament to the musical world—was Mozart's favourite scholar, and it gives me great pleasure to record what Mozart said to me about him. His words were, "Attwood is a young man for whom I have a sincere affection and esteem; he conducts himself with great propriety, and I feel much pleasure in telling you that he partakes more of my style than any scholar I ever had, and I predict he will prove a sound musician." Mozart was very liberal in giving praise to those who deserved it, but felt a thorough contempt for insolent mediocrity. He was a member of the Philharmonic Society of Bologna and Verona, and when at Rome the Pope conferred on him the Cross and Brevet of Knight of the Golden Spur.

THE MOZART MANUSCRIPTS.

THE Mozart MSS. in my possession, from which the fac-similes now given are copied, consist of the exercises in harmony, counterpoint, and composition worked by his pupil Attwood in Vienna, in the years 1785-6, and corrected by the master. There are three oblong MS. volumes, containing 170 pages and a number of loose leaves. The first book is devoted to elementary harmony, the second and third to counterpoint, from its simplest form up to canon and fugue, the loose leaves consisting of minuets and airs with variations. The number

* From the "Reminiscences of Michael Kelly."

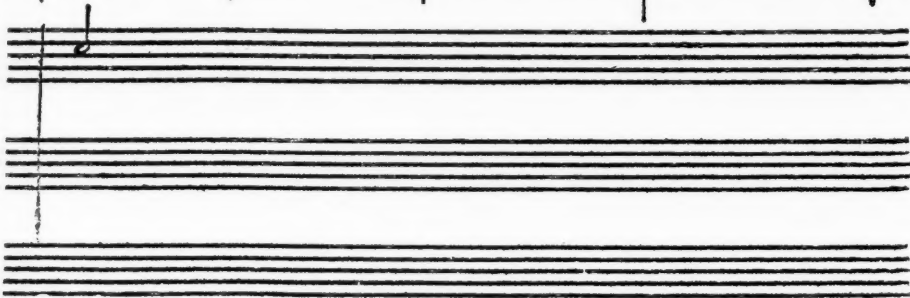
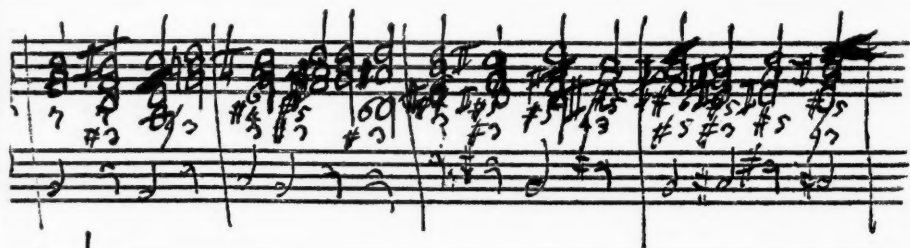
Handwritten musical score on a page with a vertical margin line on the left. The score is written on five systems of staves, each system containing a grand staff (treble and bass clefs) and a single bass staff below it. The notation includes notes, rests, and various musical symbols. Fingering numbers (1-5) are written below many notes. The word "Ad libitum" is written above the second system. The phrase "half tone arrow" is written above the third system, with an arrow pointing to a specific note. The score is heavily annotated with handwritten numbers and symbols, suggesting a complex or experimental musical piece. The page is numbered "XUM" in the bottom left corner.

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*This afternoon I am not at home, therefore I pray you
to come to morrow at three o'clock. Mozart's
by a half.*

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of written comments, together with the message which is contained in one of the fac-similes, seem to suggest that Attwood sometimes left his exercises to be corrected at Mozart's leisure. The fact of Attwood having spent two years in Italy before going to Mozart in Vienna will no doubt explain why, as a rule, Mozart's written comments on Attwood's exercises are mostly in Italian. This language was familiar to both, whereas Attwood's German was probably of the smallest, and the master preferred to make his musical criticisms in a language with which both he and his pupil were familiar. It will be seen from one of the fac-similes that Mozart could write good English, and in another

examples cannot fail to be both interesting and improving to the student." The original Minuet is a composition of simple character, written by Attwood while a pupil of Mozart, the revised version "as altered by the master is full of ingenious and effective contrivance."

J. F. BRIDGE.

MOZART'S METHOD OF COMPOSITION.*

You say you should like to know my way of composing, and what method I follow in writing works of some extent. I can really say no more upon this subject than the following,



SISTER

MOZART FAMILY.

PAINTED BY VON DE LA CROCE, 1790-1791.

(Engraved from a photograph of the original now in the Mozart Museum at Salzburg.)

FATHER

instance we find appended to one of Attwood's exercises the amusing comment, "You are an ass."

It is very remarkable what trouble Mozart seemed to take in correcting, and in many cases rewriting, the work shown to him by Attwood, and one cannot but admire the conscientious way in which the great master treated his pupil.

The Minuet and Trio which are given were published by Sir John Goss in his work on Harmony, though not in fac-simile; this is the first time they have been so presented. To quote the words of Sir John Goss: "The

for I myself know no more about it, and cannot account for it:—When I am, as it were, completely myself, entirely alone, and of good cheer, say travelling in a carriage, or walking after a good meal, or during the night, when I cannot sleep; it is on such occasions that my ideas flow best and most abundantly. *Whence* and *how* they come I know not, nor can I force them. Those ideas that please me I retain in memory, and am accustomed, as I have been told, to hum them to myself. If I continue in this way, it soon occurs to me

* From a letter of the Composer to the Baron F——.

how I may turn this or that morsel to account, so as to make a good dish of it—that is to say, agreeably to the rules of counterpoint, to the peculiarities of the various instruments, &c. All this fires my soul, and provided I am not disturbed, my subject enlarges itself, becomes methodized and defined, and the whole, though it be long, stands almost finished and complete in my mind, so that I can survey it, like a fine picture or a beautiful statue, at a glance; nor do I hear in my imagination the parts *successively*, but I hear them, as it were, all at once (*gleich alles zusammen*). What a delight this is I cannot tell! All this inventing, this producing, takes place, as it were, in a lively dream. Still the actual hearing, the *tout ensemble*, is, after all, the best. What has been thus produced I do not easily forget, and this is, perhaps, the best gift I have my Divine Master to thank for.

When I proceed to write down my ideas, I take out of the bag of my memory—if I may use the phrase—what has previously been collected into it, in the way I have mentioned. For this reason, the committing to paper is done quickly enough, for everything is, as I said before, already finished; and it rarely differs on paper from what it was in my imagination. At this occupation I can therefore suffer myself to be disturbed: for whatever may be going on around me, still I write, and even talk, but only of fowls and geese, or of *Gretel* and *Bärbel*,* or some such matters. But why my productions take from my hand that particular form and style which makes them *Mozartish*, and different from the works of other composers, is probably owing to the same cause which renders my nose so-or-so large, so aquiline, or, in short, makes it Mozartish, and different from those of other people. For I do really not study or aim at any originality: I should, in fact, not be able to describe in what mine consists, though I think it quite natural that persons who have really an individual appearance of their own, are also differently organized from others, both externally and internally. At least, I know that I have constituted myself neither one way nor the other.

May this suffice, and never, my best friend, never trouble me again with such subjects. I also beg you will not believe that I break off from any other reason but because I have nothing further to say on that point. To others I should not have answered, but have thought: "*Mutschi, buschi quitte. Etche molape newing!*"

"I HAVE always accounted myself one of Mozart's greatest admirers, and shall continue to be so to my last breath."—BEETHOVEN.

* *Gretel* and *Bärbel* are diminutives for *Margarethe* and *Barbara*.

MOZART'S ILLNESS.*

"It is with great pleasure, sir, that I hasten to communicate to you all I know relative to the illness and death of the great Mozart. In the autumn of 1791 he fell ill of an inflammatory fever, which at that season was so prevalent that few persons entirely escaped its influence. I was not applied to till some days after he had been labouring under the disorder; but I had received information of it from Dr. Closset, who daily attended him. He considered Mozart's case as dangerous, and said that from the first appearance of the complaint he had feared a fatal result—*viz.*, a determination to the head. One day he met Dr. Sallaba, and observed to him that it was all over with Mozart—that it was not possible to prevent the determination to the head. Sallaba instantly acquainted me with this; and in fact Mozart died some days after with the usual symptoms.

His death excited very general interest, but never did it once occur to the mind of any one to suspect, even distantly, that his death had been occasioned by poison. Numerous were the persons who saw him during his illness, and unremitting were the attentions shown him by his family; above all, so scrupulous was the watchfulness and care bestowed upon him by the worthy and experienced Dr. Closset, who, during the whole of this painful period, displayed rather the solicitude of a friend than the attention of a medical man, that it is impossible the slightest trace of anything violent, of anything like poison, could have escaped him. The disorder had its usual course and its ordinary term of duration. Dr. Closset had watched its progress with so much attention that he predicted the result to the very hour. A great number of the inhabitants of Vienna were at this time labouring under the same complaint, and the number of cases which terminated fatally, like that of Mozart's, was considerable. I saw the body after death, and it exhibited no appearances beyond those usual in such cases.

"Such is the substance of what I have to adduce relative to the death of Mozart. Nothing would prove more gratifying, or more satisfactory to my mind, than to know that the testimony I give is, in some degree at least, available to counteract this horrid imputation against the memory of the excellent Salieri.†

"You will pardon me, sir, for not having returned so early an answer to your application as I should have wished; nothing but a severe indisposition could have prevented me."

The foregoing letter was written in reply to Neukomm's anxious enquiries regarding the criminality absurdly charged against Salieri by that master's German rivals.

* A letter from Dr. Goldner to Neukomm.

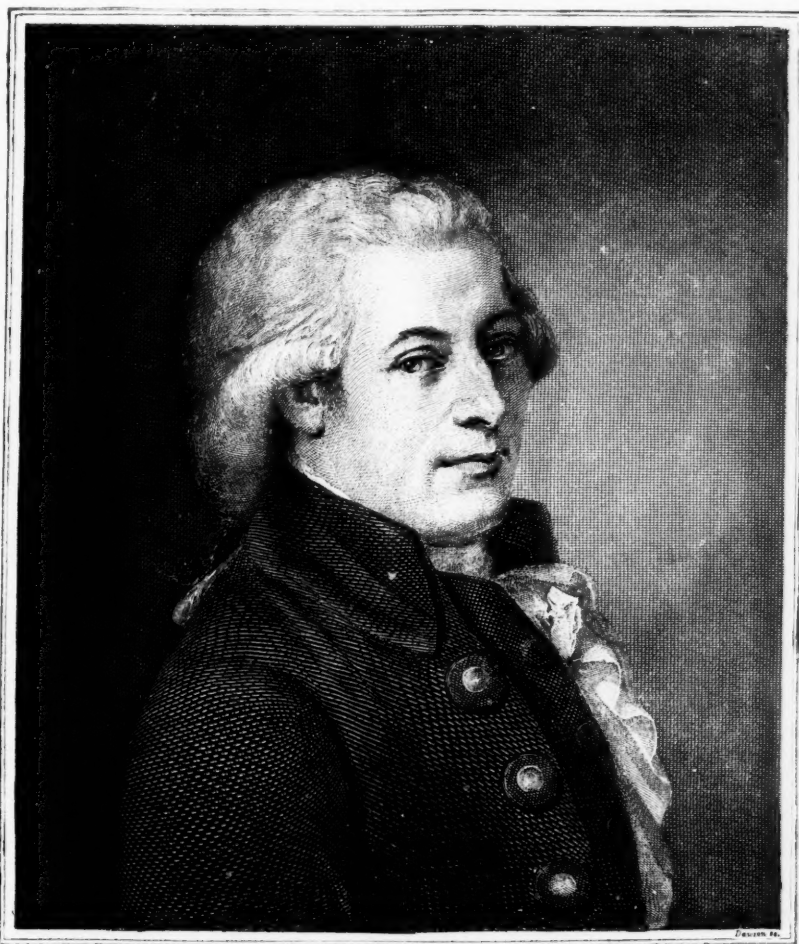
† It had been maliciously hinted that Salieri had poisoned Mozart.

ACCOUNT OF A REMARKABLE YOUNG MUSICIAN.*

JOHANNES MOZART was born at Saltzbourg in Bavaria, on the 17th of January, 1756. I have been informed by a most able musician that he saw him at Vienna, when he was little above four years old. By this time he not only was capable of executing lessons on his favourite instrument, the Harpsichord, but composed some in an easy stile and taste, which were much

distinguished himself by his compositions, that an engraving was made of him. Upon leaving Paris he came over to England, where he continued more than a year; and as during this time I was witness of his most extraordinary abilities as a musician, I send you the following account amazing and incredible as it may appear.

I carried to him a manuscript Duet, composed by an English gentleman to some favourite words in Metastasio's Opera of Demofonte:



MOZART, BY TISCHBEIN.

Reproduced from the engraving by Sichling, after the original. By permission of Messrs. Dr. lithof & Hirtel.

approved of. His extraordinary musical talents soon reached the ears of the present Empress, who used to place him upon her knees whilst he played on the harpsichord. At seven years of age his father carried him to Paris, where he so

the whole score was in five parts, viz. accompaniments for a first and second violin, the two vocal parts, and a base. My intention in carrying him this manuscript composition, was to have a certain proof of his abilities as a player at sight, it being absolutely impossible that he should have ever seen the music before. The score was no sooner put upon his desk than he began to play the symphony in a most

* Contributed to "Philosophical Transactions" (1770) by the Hon. Daines Barrington. From *The Gloucester Journal* of September 9, 1771, an original copy having been placed at our disposal by Mr. Frampton Egerton.

masterly manner, as well as in the time and stile which corresponded with the intention of the composer. I mention this circumstance because the greatest masters often fail in these particulars on the first trial. The symphony ended, he took the upper part, leaving the under one for his father. His voice in the tone of it was thin and infantine, but nothing could exceed the masterly manner in which he sung. His father was once or twice out; on which occasions the son looked back to him with some anger, pointing out to him his mistakes and setting him right. He not only however did complete justice to the duet, by singing his own part in the truest taste, and with the greatest precision: he also threw in the accompaniments of the two violins, wherever they were most necessary, and produced the best effect. It is well known that none but the most capital musicians are capable of accompanying in this superior stile.

Witness as I was myself of most of those extraordinary facts, I must own that I could not help suspecting his father imposed with regard to the real age of the boy, though he had not only a most childish appearance, but likewise had all the actions of that stage of life. For example, whilst he was playing to me, a favourite cat came in, upon which he immediately left his harpsichord, nor could we bring him back for a considerable time. He would also sometimes run about the room with a stick between his legs by way of horse.

It was in June 1765, that I was witness to what I have above related, when the boy was only eight years and five months old.

I have made frequent inquiries with regard to this very extraordinary genius since he left England, and was told last summer, that he was then at Saltzbourg, where he had composed several oratorios, which were much admired. I am also informed, that the Prince of Saltzbourg, not crediting that such masterly compositions were really those of a child, shut him up for a week, during which he was not permitted to see any one, and was left only with music paper, and the words of an oratorio. During this short time he composed a very capital oratorio, which was most highly approved of upon being performed.

The Rev. Mr. Manwaring (in his memoirs of Handel) relates, that great musician began to play on the clavichord when he was but seven years of age, and is said to have composed some church services when he was only nine years old, as also the opera of *Almeira*, when he did not exceed fourteen. But I think I may say, without prejudice to the memory of this great composer, that the scale most clearly preponderates on the side of Mozart in this comparison, as I have already stated that he was a composer when he did not much exceed the age of four.

THE BIRTHPLACE OF MOZART.*

THE Prince-Archbishop of Salzburg was a potential individual in the olden time. He held his head high among the grantees of the Empire. Two hundred thousand souls owned him for their temporal as well as spiritual chief, and he could at a pinch—having exchanged the mitre for the helmet—lead 6,000 men into the field. Everywhere in his own dominions he was a very great man indeed, and did mighty things. He built churches enough to make every inhabitant a saint; erected splendid fountains; bored tunnels through rocks, and carved his name at each entrance; looked after the welfare of his people with the birch-rod of paternal discipline in his hand, and permitted nobody to do or say anything opposed to his reverend and orthodox judgment. There were times, it is true, when this embodiment of a united Church and State was not happy. Perverse generations arose with the audacity to think that the Prince-Archbishop was an abatable nuisance, under which impression they did their utmost to get rid of him. But his sacerdotal Highness enjoyed the luck of a personage who could not possibly have been his master, and by some means or other—occasionally by battering the town with cannon—held on to dignity and power, spending, on the whole, a good time in the castle with which, to be as near heaven as possible without quitting earth, he had crowned the highest adjacent hill. From his proud place of Hohensalzburg, the Prince-Archbishop looked down upon the town in a double sense, and might have been forgiven the thought that, under no conceivable circumstances, could a greater man than himself arise within its limits. Imagine the feelings of the reverend and puissant gentleman had some far-seer—say Theophrastus Paracelsus, who died in a house just across the river—found audience for words like these: "May it please your Highness's Grace, the time is approaching when Salzburg will have but a shadowy Prince-Archbishop, when this your castle will be a barrack, and when from all parts of the world pilgrims will flock to see here the birthplace of the son of a poor musician." The result of such a forecast would, probably, have been the prophet's acquaintance with some of the ingenious mechanical appliances used in Salzburg to supplement the anathemas of the Church. But suppose the gift of prophecy had belonged to the great man also! In that case he would have replied: "Your hero of the future will live in poverty, die young, and be buried in a nameless grave. What has the Prince-Archbishop of Salzburg to fear from his rivalry?"

* From the Appendix to "Letters from Bayreuth," by Joseph Bennett. 1876.

Nevertheless, at this day Salzburg belongs to the son of the poor musician. Mozart is the true Prince of the beautiful little city, and, by comparison, the dignitaries who lived in the castle above are a mere sequence of sounding but empty names. You cannot walk about the streets without constantly recognising the supremacy of the divine master. The people talk of Mozart as though conscious that the thought of him is uppermost in your mind; his spiritual face meets the eye in countless windows; tradesmen carry on their business under the shadow of his name; his melodies ring out from the campaniles of the churches; after him public places are called; and in the very centre of the town his statue stands like that of a king—the effigy of one whom, indeed, kings have, on that same spot, delighted to honour. The Prince-Archbishop is nowhere by comparison. In front of the cathedral one sees a stone figure, robed and mitred, dirty, time-worn, and with no face to speak of. That represents the present state of the whole line of clerico-secular dignities. The passing years have battered their memorials, and nobody cares a jot about them.

“Mozart’s Geburts-haus”—the inscription stares you in the face as you pass through the old archway near the bridge and advance towards a line of five-storied dwellings forming one side of a narrow street, known as Getreide Gasse. In 1756 the Mozarts—Mozart *père* being, as everybody knows, Kapellmeister to the Prince-Archbishop—tenanted the third floor of this residence. It is a large house, and at present contains more than one family, unless, indeed, the grocer, to whose trade the ground floor is devoted, makes abundant profit, and has a big establishment. Whether the Kapellmeister rented any other part than the storey over the front windows of which a gilded lyre now shines may be doubted. His family was small, his salary not great, and his disposition inclined rather to the accumulation of money than to spending it for any purpose that was not strictly essential. We may assume, therefore, that the Mozarts lived exclusively on the third floor, and that in

one of the rooms facing the street happened, 120 years ago, the event which gave to the world of music its most perfect artist, and to the lovers of beauty an unfailing source of pleasure. A lowly place was that wherein the wonder-child first saw the light; but there is a dignity about it now such as cannot be associated even with palaces—a dignity so easy of reflection that some of it shines in the face of the grocer, and attracts to him our regards. Property, we are sometimes told, has its duties; but it has also its rights, and one of them is the right of quiet enjoyment. I have not, therefore, ventured to intrude upon the inhabitants of the third floor. Wishing them

joy of so distinguished a residence, it would hardly be consistent to help in worrying them out of it. For the same reason do I respect the threshold of the one-storey dwelling in Hannibal Platz, on the front of which is writ large, “Mozart’s Wohnhaus.” The elder Mozart must have prospered at Salzburg before he could have ventured to move from the Getreide Gasse to that which is, by comparison, a mansion. It appears that he tenanted no more than a wing; but the building covers a great extent of ground, there being on the upper floor no fewer than eleven windows. Entrance is gained to the place through an archway, and the entire edifice has an antique, substantial, and highly respectable appearance. That it is well cared for a glance suffices to show. Flowers



THE HOUSE AT SALZBURG IN WHICH MOZART WAS BORN.
THE THIRD FLOOR IS NOW OCCUPIED BY THE
MOZART MUSEUM.

bloom in the windows, the house-front is bright and clean, and a fine old-fashioned air of repose is given to it by the quaint and quiet Platz in which it stands. Here, then, is the home of the great composer—the spot to which, amid many wanderings, his affectionate nature turned with constant delight. It was to this house that the letters came which are now read by the world—letters full of dutiful affection to an exacting father, charged with a million kisses to the mother, or bright with sportive messages to the sister. We can fancy with what joy those epistles were received, for we know how carefully they were preserved, and one likes to imagine even the pedantic Kapellmeister, who meets the postman in going to mass, retracing

his steps, at the risk of being late for the "Kyrie," that he might share Wolfgang's news with his family. Beyond this *bourgeois* residence and the modest lodging in Vienna, Mozart never rose, so that there is a mighty step from his condition during life to that represented here by the Platz named after him and the kingly statue which lifts its proud head in the centre. The key to the change is, of course, in everybody's hands, and was impressively suggested to me last Sunday morning, when passing the open doors of the ornate Italian church which does duty as a cathedral. Sounds of solemn music floated out into the open, and a little crowd of idlers, revelling in the shade of the building, listened and looked as, at the far end of the interior, clouds of incense obscured the lighted altar and half hid the resplendent forms of the priests. The spectacle is common enough to travellers in Catholic lands, but here it had at least one feature of rare significance, for the beautiful music that filled the vast church came from the genius of Mozart. Deeply as the congregation may have felt the influence of the moment, they could hardly estimate the effect upon a stranger, who, familiar with the Mass in B flat from childhood, listened to its "Sanctus" in the building for which the master wrote, and surrounded by memorials of his career. Under no other circumstances could the music have had such power, or have been more fully able to account for the transition from poverty and neglect to the homage of a world.

What so natural as that Salzburg should possess many and priceless relics of its illustrious son? These, as most people in England know—thanks to the performance given by Madame Adelina Patti at the Royal Italian Opera a few years ago, in aid of the Mozarteum here—are the property of an institution which seeks to honour the great composer chiefly by training others to follow the art he adorned. There is reason to believe that the laudable enterprise is not supported to the full extent of its merits, but it has, at least, succeeded in filling one small room with greater interest than belongs to all the neighbouring palaces put together. The Mozarteum cannot yet boast a local habitation of its own, and its relics are to be found in an antique mansion forming part of an obscure bye-street.* Passing under an archway, the visitor ascends to the first floor, where, if he be keen-sighted enough to observe certain faint directions, he may at length find himself in an apartment strongly suggestive of a curiosity shop. On my entrance, the sole occupant was a little man, who sprang briskly up with a hurried salutation, rushed to a

harpsichord, seated himself, and saying, "This is Mozart's concert instrument," began to play "La ci darem." I don't know whether the little man desired to impress me by a sort of *tour de force*, but it soon appeared that he gave everybody an exactly similar reception. On each visitor's arrival he would dart to the harpsichord and plunge into the familiar duet, afterwards going through his round of description with unabated enthusiasm for the subject, laughing as heartily at things and events as though they were to him perfectly fresh and new. He had much to show besides the quaint harpsichord with its feeble tinkle. Mozart's spinet stands close at hand—a feebler machine still, and one adapted to please Othello, as making "music which may not be heard." Hanging on the walls are original portraits of the Mozart family, from the composer's grandmother down to his sons, including Constance Weber and her second husband, Von Nissen. Beneath one small likeness of the great man himself is placed a lock of his hair—very dark brown—and near it is a drawing of his ear, showing an abnormally large "bell," as though nature intended him to be a gifted listener. An *affiche* of the first performance of "Die Zauberflöte" is also exhibited, together with a little song (MS.), the words as well as the music of which were written by Mozart—his only appearance in a double capacity. Among other treasures are piles of original letters, numerous MS. compositions, Mozart's album, his ring, watch appendages, snuff-box, and pocket-book—a somewhat dandy article, containing, one is surprised to find, a label marked "Genuine Court Plaster, London." Was, then, Court plaster among the exports of the British metropolis, or did Mozart purchase the article during his visit to England? Furthermore, what did he do with it? Could he not handle his razor deftly? or had he a taste for "beauty spots"? Anyhow, there are the dandy pocket-book, the London Court plaster, the ring, the watch ornament—a ponderous affair—and the really handsome snuff-box, equipped with which, and perhaps a "clouded cane," our Mozart must have made a respectable figure, even outside the realm of genius. On the whole, and considering the difficulty of obtaining such relics, the Mozarteum has done well. As years jog on it may do better, and accumulate under one roof every important thing deriving its interest from personal association with the illustrious composer.

I did not intend making any reference in this letter to the aspect of the town and neighbourhood, but it deserves to be pointed out that the scenes amid which Mozart spent his youthful years must have had no small influence in stimulating that sense of the beautiful which his works so perfectly display. Here he saw beauty all around—a wonderful

* It is now installed in the apartments occupied by the Mozarts when the great composer was born.

combination of mountain and valley, hill and plain, rushing river and quiet lake, hoary castle and solemn church, quaint streets and blooming gardens, waving woods and smiling meadows. Nothing was wanting to the splendour and loveliness of the pictures upon which his young eyes rested, we would fain believe, with constant pleasure. Mozart is gone—if, indeed, that may be said of him—but the pictures remain; and it is right that scenes so exquisite should be for ever associated with the memory of one who was a master of beauty.

MOZART'S BURIAL PLACE.*

It was a scorching August day when I came out from under the protecting shadow of St. Stephen's to search for the grave of Mozart. I had lingered long in the coolness and solitude of the Chapel of the Cross, where the final benediction was pronounced over the composer's body; and my route was that taken by the poor, scanty, and straggling procession to the burial-ground of St. Marx, far away outside the Maria Hilf lines. Funeral trains were still passing, perhaps to the same destination, but under how different circumstances! As I walked in the sunlight amid the bustle and animation of a great city which, not less than Paris, seems in such glorious weather to breathe the very atmosphere of gaiety, it was im-

possible not to contrast the scene with that presented on the stormy December day when Mozart took his last sad journey. I could picture the sorry sight—one that must sting the conscience of humanity as long as any sense of feeling remains. As the coffin is borne out of the Cathedral in the pouring rain some who have attended the service disappear round the angles of the building and

are seen no more. Others, faithful for the nonce, shelter themselves as best they can and accompany the remains along the muddy streets, but even these cannot hold out to the end. "They all forsook him and fled." There was not even "that other disciple" to "follow him afar off." So, unattended, save by hirelings, the body was carried forth into the dismal country and laid in the common grave.

Passing the "lines" in the direction of the cemetery, it appeared as though a malicious fate persecuted the composer even after burial. What may have been the immediate surroundings of St. Marx ninety years ago can now

only be guessed. Let us hope that there were meadows, and trees, and singing birds; that flowers bloomed in rich profusion, and that over all reigned the peace of nature. But, if so, nothing of it remains. Vienna has grown, till now the burial-ground is an oasis in the desert which a great city makes of the quarters it ultimately means to cover with houses or devote to its many needs. To the left is a



REPRODUCTION OF THE RELIEF CUT IN BOXWOOD, BY POSCH.
(From an engraving by Mansfeld of the original now in the Mozart Museum at Salzburg.)

* From the Appendix to "Letters from Bayreuth," by Joseph Bennett, 1876.

huge cattle-market, where Hungarian graziers drive hard bargains with Vienna butchers, who doubtless take revenge on their own customers. Away to the right is a big barrack, noisy with words of command and rifle-practice. Parallel with the road runs a dirty canal bordered by straggling houses; while even up to the cemetery walls extends a waste, amid which excavators and lime-burners ply their trade. Those who remember the neighbourhood of Copenhagen Fields when first given up to the men "whose talk is about bullocks" may form some idea of the scenes amid which Mozart reposes. But once inside the hallowed inclosure all these things are forgotten. The entrance, situated in low ground by the canal-side, has a quaint homely aspect, with its unpretending gate and guardian's lodge, on each side of which a few humble vendors of flowers and *immortelles* expose their goods for sale.

St. Marx is clearly not a fashionable cemetery, for as I enter it, glad to find a place of rest and shelter from the heat, I seem to be alone with the dead. Actually, however, there is life about—the life that lives on death. In the distance I see a man tending a grave. He is a feeble old fellow, who stops now and then to straighten his back and wipe his perspiring face. As he does this on one occasion he observes my presence, and, with the unvarying courtesy of an Austrian, gives me "good day." I return the wish, and ask for information as to Mozart's grave. The old man leans upon a tomb and reflects as though he had heard the name of Mozart, but was uncertain in what connection. "Mozart! Mozart!" he mutters, and thinks desperately hard, but to no purpose. Then he shouts "Max," and a response comes out of the earth a few yards off. Max is digging, and I see his sunburnt face turned towards us from a fresh-raised mound. "Where is Mozart's grave?" queries the old man. By this time Max has put a bottle to his lips, which he removes only so long as is necessary to answer, "Tell the Herr to look among the little crosses." The old man bends painfully down to his task again, and I move up the gentle slope of the avenue in search of "little crosses." Still up and up among the tombs of the Viennese burghers; but the crosses are all big. At last, there are the small ones! acres of them rising above the rank grass as though the ground had brought them forth like weeds, and gay in many places with tawdry tributes of affection. Turning aside, I wander amongst them, reading on every hand "the short and simple annals of the poor," and am thus engaged when I come full upon a pedestalled statue, towering high by contrast with the lowliness around, and see the letters of Mozart's name flashing in the sunlight. Music, in "sculptured stone," is before me, bending with saddened

face over the "Benedictus" of the master's "Requiem"; and an inscription tells all who care to read that this is Vienna's tribute to the illustrious child of Salzburg. It is too late, Vienna. Thou art right to seek a *locus penitentia*; but no tears can wash out the remembrance of thy sin, nor can votive offerings atone for it. When he who ranks among the greatest of all thy adopted sons was consigned here to the common grave—buried almost as a dog is buried—a deed was done never to be effaced. It is not even known for sure that the place of this monument is consecrated by his remains. But, though the reproach of Vienna endures, the matter may, after all, be well ordered. Mozart rose from the people, and to the people he has returned. His beautiful memorial towers above the "little crosses," to teach us that genius is independent alike of birth, of the accidents of life, and the utmost possible contumely of death. As though to show this more emphatically the poor graves literally crowd around the monument. Almost the nearest cross is that over the remains of a mechanic, whose widow and children speak from the inscription plate, in homely but touching verse, about the void in their home. Less happy in death than even this obscure workman was the illustrious composer. The widow of Mozart, if she felt her bereavement greatly, made no public manifestation of it. "It was his attached servant alone," says Nohl, "who thought of asking Constance whether a cross should not be erected over the grave. Her reply was that this was sure to be done, concluding that the parish where the benediction took place would also supply a cross. But subsequently, when she recovered, and, her first burst of grief being over, she visited the churchyard with her friends, there was a new sexton there who could not point out the grave." So the resting-place of genius remained unhonoured, till Vienna, in a fit of penitence, erected the monument as near to it as could be guessed.

Standing in the quiet cemetery, by the side of that illustrious tomb, I fall to thinking how much the world owes its dead occupant, and then I begin to wonder at the fewness of the world's tokens of gratitude. All around me the graves of common men are loaded with offerings of affection; but on Mozart's memorial hang only two poor wreaths, long since faded and now dropping to pieces. It is clear that of those who for months past have visited the place not one has cared to leave behind a tribute of reverence and love. Had none of them in their heart a feeling akin to that which prompted Shakespeare's exquisite lines:—

"With fairest flowers
While summer lasts, and I live here, Fidele,
I'll sweeten thy sad grave: thou shalt not lack

The flower that's like thy face, pale primrose; nor
The azur'd harebell, like thy veins; no, nor
The leaf of eglantine, whom, not to slander,
Outsweeten'd not thy breath: the ruddock would,
With charitable bill,
. . . . bring thee all this;
Yea, and furr'd moss besides, when flowers are none,
To winter-ground thy corpse?"

But it may be that the disproportion between the best possible offering and its object has stayed the else willing hand? Even if so, it shall not stay mine. Fortified by classic precedent, I do my best to sweeten Mozart's sad grave with fairest flowers, and turn away from the spot as one leaves a solemn temple, "all reverence and fear."

A VISIT TO MOZART'S SISTER.*

MR. AND MRS. NOVELLO, in the year 1829, took a pleasant journey together to Germany, for the fulfilment of a no less pleasant purpose. This was the presentation of a sum of money to Mozart's sister, Madame Sonnenberg; which sum had been subscribed by some musical admirers of the great composer, who had heard with deep sympathy and concern that she was then in poor health and poorer means. These gentlemen intrusted their friend and brother-

subscriber (indeed, he was the original proposer of the subscription, and undertook all its contingent expenses himself), Vincent Novello, with the execution of what they knew would be a most welcome commission to him—the conveyance of this contribution to Mozart's sister; and in the summer season husband and wife set out for Salzburg. An extract from Vincent Novello's own diary, kept during this remarkable journey, will best describe the circumstances of an event interesting to all lovers of Mozart: "Monday, July 15th.—A still more delightful day, if possible, than yesterday. Mozart's son came to me at about

11 to conduct us to his Aunt Sonnenberg. After a little chat we accompanied him to her house, which was within a few yards of where we resided. It seems that she had passed a very restless and sleepless night for fear we should not come to see her, and had repeatedly expressed her regret that we had not been admitted when we first called. On entering the room, the sister of Mozart was reclining placidly in bed—but blind, feeble, nearly speechless. Her nephew kindly explained to her who we were, and she seemed to derive much gratification from the intelligence we conveyed to her. During the whole time, I held her poor thin hand

in mine. She appeared particularly pleased that the little present we had brought her should have arrived on her own Saint's day (St. Ann, the 26th of the month). Her own birthday is on the 30th, on which day she will have completed her seventy-eighth year. Her voice is nearly extinct, and she appears to be fast approaching 'that bourne from whence no traveller returns.' Her face, though much changed by illness and drawn by age, still bears a strong resemblance to the portraits that have been engraved of her; but it was difficult to believe that the helpless



MOZART.

FROM THE UNFINISHED PICTURE BY HIS BROTHER-IN-LAW, LANGE,
PAINTED IN JULY, 1791.

(From a photograph of the original now in the Mozart Museum at Salzburg.)

and languid figure which was extended before us was formerly the little girl represented as standing by the side of her brother and singing to his accompaniment. Near the bed was the original painting of which Madame Nissen has a small copy, and which has been engraved in the Biography, representing Mozart and his sister playing a duet on the pianoforte, the likeness of Mozart's mother in a frame, and the father leaning on the pianoforte with a violin in his hand. In the adjoining apartment, over the sofa, was the print which his son told me was generally considered the best likeness after that in Madame Nissen's possession, in which opinion he himself coincided.* Around the room was

* From "The Life and Labours of Vincent Novello." By his daughter, Mary Cowden Clarke.

* This, in its simple brown frame, was afterwards presented by Mozart's son to Vincent Novello.

hung a very numerous collection of portraits of the greatest painters, amongst whom I particularly noticed those of Vandyck and Rembrandt. In another part of the room was a miniature of herself; another of her son (who had some resemblance to Leigh Hunt); and another likeness in miniature of Mozart. In the middle of the room stood the instrument on which she had often played duets with her brother. It was a kind of clavichord, with black keys for the naturals and white ones for the sharps, like our old English cathedral organs. The compass was from—



and it had evidently been constructed before the additional keys were invented. The tone was soft, and some of the bass notes, especially those of the lowest octaves—



were of a good quality. At the time it was made it was doubtless considered an excellent instrument. You may be sure that I touched the keys which had been pressed by Mozart's fingers with great interest. Mozart's son also played a few chords upon it with evident pleasure. The key he chose was that of C minor, and what he did, though short, was quite sufficient to show the accomplished musician. On the desk were two pieces of music, the last which Mozart's sister had ever played before she took to her bed, six months ago. They were 'O cara Armonia,' from her brother's opera of the 'Zauberflöte,' and the Minuet in his 'Don Giovanni'; this to me was a most touching proof of her continued sisterly attachment to him to the last, and of her tasteful partiality for his inimitable productions. About two days before we arrived she had desired to be carried from her bed and placed at the instrument. On trying to play she found that although she could still execute a few passages with her *right* hand, yet with her *left* hand she could no longer press down the keys, and it was but too evident that her powers on that side were entirely gone.

"On leaving this estimable and interesting lady both Mary and myself could not refrain from kissing her weak and emaciated hand with tender respect, convinced as we were that we should never again behold her. I fear that she cannot continue much longer in her present exhausted state; but whenever that hour arrives which no one living can ultimately avoid, I can only hope that it will not be attended with the least suffering, and that she will calmly cease to breathe as if she were

merely sinking into a tranquil sleep. I was particularly charmed by the respectful and kind cordiality with which Mozart's son behaved to her, calling her repeatedly, 'Meine liebe Tante,' and exerting himself to the utmost to ascertain and fulfil all her wishes."

"I ONLY wish I could impress on every friend of music, and on great men in particular, the same depth of musical sympathy and profound appreciation of Mozart's inimitable music that I myself feel and enjoy; then nations would vie with each other to possess such a jewel within their frontiers. Prague ought to strive to retain this precious man, but also to remunerate him; for without this the history of a great genius is sad indeed, and gives very little encouragement to posterity to further exertions, and it is on this account that so many promising geniuses are ruined. It enrages me to think that the unparalleled Mozart is not yet engaged by some imperial or royal court. Forgive my excitement, but I love the man so dearly."—HAYDN.

"MOZART is wonderful for the endless variety and undeviating grace of his inventions. Yet his wife said of him that he was a still better dancer than musician. In a soul so full of harmony, kindness towards others was to be looked for, and it was found. When a child he would go about asking people whether they loved him. When he was a great musician a man in distress accosted him one day in the street, and, as the composer had no money to give him, he bade him wait a little while he went into a coffee-house, where he wrote a beautiful Minuet extempore, and, sending the poor man with it to the musicseller's, made him a present of the proceeds. This is the way that great musicians are made. Their sensibility is their genius."—LEIGH HUNT.

"THERE are in history certain men who appear destined to mark, in their sphere, the point above which no man can go. Such was Phidias in sculpture and Molière in comedy. Mozart was one of these men. 'Don Giovanni' is a summit."—GOUNOD.

MOZART's burial is recorded in the register of St. Stephen's, Vienna, in the following terms: "December 6, 1791. The Herr Wolfgang Amade Mozart, chapel-master, imperial and royal composer, living in the little Kaiserhaus, No. 970, Rauthensteingasse, died of brain fever at the age of thirty-six. Buried in the cemetery of St. Marx—3rd class; eight florins, fifty-six kreutzers.—Hearse, three florins."

"POSTERITY will not see such talent as his for the next hundred years."—HAYDN.



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“Local School Examinations,” conducted by an Examiner appointed for the purpose by the Board, and intended to be preparatory to the Local Centre Examinations. Full details are published in Syllabus B.

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Other Centres will be added as necessity arises.

N.B.—The names of the Honorary Local Representatives not mentioned above will be announced at the earliest possible date.

THE ASSOCIATED BOARD OF THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC LOCAL CENTRE EXAMINATIONS.

EXTRACTS FROM REGULATIONS.

1. At each Centre the Board will have an Honorary Local Representative.
4. Candidates will be required to send in their Forms of Entry, properly filled up, to the Hon. Local Representative of the Centre at which they desire to be examined, not later than January 30, 1892.
5. Candidates will be examined at the Centre of the Hon. Local Representative by whom their names have been entered.
Where the number of Candidates who have passed the Local Preliminary Examination is deemed by the Board to be insufficient, the Candidates will be transferred, free of expense, to the nearest available Centre.
6. The Local Centre Examinations will consist of—
The "PRELIMINARY LOCAL EXAMINATIONS," which will be held on February 24, 1892, at which Candidates will be required to work a Paper in the Rudiments of Music.
The "FINAL LOCAL EXAMINATIONS," which will be held not earlier than March 28, 1892, and probably not later than April 30, 1892, for which Candidates will take up one, or at their option more than one, of the following Subjects—

THEORY OF MUSIC.	VIOLONCELLO.
PIANOFORTE.	DOUBLE BASS.
ORGAN.	HARP.
VIOLIN.	WIND INSTRUMENTS.
VIOLA.	SINGING.
7. Candidates before presenting themselves for the Final Local Examination must have passed the Preliminary Local Examination in the same year, except as provided in Clauses 18 and 19.
8. There will be two Grades in the Local Centre Examinations, Junior and Senior.
No Candidate will be accepted in either Grade who shall be under 12 years of age on February 24, 1892, the date of the Preliminary Local Examination.
No Candidate will be accepted in the Junior Grade who shall have attained the age of 16 years on or before February 24, 1892, the date of the Preliminary Local Examination.
Certificates of Birth must be forwarded, with the Forms of Entry, by Candidates who enter for the Junior Grade.
There will be no Junior Grade in Singing.
9. The names of all successful Candidates in the Final Local Examinations will be arranged alphabetically, under their respective Grades, in two Lists: 1. HONOUR. 2. PASS.
10. Honours will only be awarded to Candidates who obtain a high percentage of the full number of marks.
The names of all successful Candidates will appear in the Annual Report, with the names of their Schools and Teachers.

CERTIFICATES.

12. Certificates will be awarded to Candidates who are successful in the Final Local Examination.
13. The Certificates in each Grade will be of two kinds: 1. HONOUR; 2. PASS; and will bear the names of the Chairman of the Board, the Principal of the Royal Academy of Music, and the Director of the Royal College of Music.
14. These Certificates will not certify that the holders thereof are qualified to teach, or entitle them to append any letters to their names.

FEES.

15. The Local Centre Examination Fee is Two Guineas for one Subject, and One Guinea extra for each additional Subject.
The Fee is payable in advance, and must be forwarded with the Form of Entry sent by the Candidate.
17. No Fee will be returned except as hereunder:—
Candidates who fail to pass the Preliminary Local Examination will receive back the Fees paid by them, less One Guinea.
18. The following Candidates will be excused from a second attendance at the Preliminary Examination, but they will in all cases be required to pay the full Fee of Two Guineas.
 - a. Those who, having obtained a Pass Certificate at the Final Local Examination, re-enter for it *within two years*, in the same subject, with a view to obtaining Honours.
 - b. Those who, having obtained a Pass or Honours Certificate at the Final Local Examination, re-enter for it *within two years* either in another Grade or another Subject.
 - c. Those who, having passed the Preliminary Examination, have failed to pass the Final Local Examination, and re-enter for it *within twelve months*.
19. Candidates who have obtained a Certificate in "Harmony and Grammar of Music" at the Local School Examinations during the year ending 30th November, 1891, and enter for the Local Centre Examination, either in 1892 or 1893, will be excused attendance at the Preliminary Examination, but they will be required to pay the full Fee of Two Guineas.

PRELIMINARY EXAMINATION, *February 24, 1892.*

The Preliminary Examination will consist of a Paper in the Rudiments of Music, of which a specimen can be obtained on application at the Central Office. This Paper will be worked at each Local Centre on February 24, 1892, between the hours of 2 and 5 p.m., in the presence of the Hon. Local Representative, or his deputy. The Preliminary Papers will be supplied to the Hon. Local Representative from the Central Office under seal, and will be opened and distributed in the presence of the Candidates; and after being worked will be forwarded to the Central Office in London for examination there. *The result will be communicated to the Candidates. Those whose Papers are accepted will have due notice of the date and place fixed for the Final Local Examination.*

Any Candidate who fails to attend this Examination will be debarred from attending the Final Local Examination.

THE ASSOCIATED BOARD

OF

THE ROYAL ACADEMY OF MUSIC AND THE ROYAL COLLEGE OF MUSIC.

LOCAL SCHOOL EXAMINATIONS.

EXTRACTS FROM REGULATIONS.

1. A School which desires to avail itself of the "LOCAL SCHOOL EXAMINATIONS" of the Associated Board must send in an application on a Form to be obtained from the Secretary, 52, New Bond Street, London, W.

Applications for Registration for the year ending November 30, 1892, cannot be received after February 27, 1892.

2. On such application being accepted, and on the payment in advance of an Annual Registration Fee of One Guinea, such School will acquire the privilege of presenting pupils for examination in its own locality on the scale of Fees mentioned in paragraph 17, provided that the number presented is not less than ten, and subject to the conditions of paragraphs 5 and 8.

3. Teachers of Music who desire to avail themselves of the Local School Examinations for their private pupils, in order that those pupils may be examined on the same lines and for the same Certificates as pupils of Schools, may do so by sending in an application on a Form to be obtained from the Secretary, 52, New Bond Street, London, W.

Application for Registration for the year ending November 30, 1892, cannot be received after February 27, 1892.

4. On such application being accepted, and on the payment in advance of an Annual Registration Fee of One Guinea, such Teachers will acquire the privilege of presenting their private pupils for Examination in their own locality on the scale of Fees mentioned in paragraph 17, provided that the number presented is not less than ten, and subject to the conditions of paragraphs 5 and 8.

5. Provided that,

- a. The Board may, under special circumstances, accept a less number of Candidates for Examination than is specified in paragraphs 2 and 4.
- b. Schools whose applications have been accepted may be grouped together in any particular locality for the purposes of examination.
- c. Schools and Teachers of Music whose applications have been accepted may combine to make up the specified number of Candidates.

7. The Local School Examinations will be arranged in circuits, and conducted once during the year by a School Examiner appointed by the Board.

They will be held during four periods as follows:—

- (a) December.
- (b) February, March, April.
- (c) May, June, July.
- (d) October, November.

Schools and Teachers will, so far as is practicable, be allowed to select the period which they prefer for Examinations, provided that they notify the same to the Secretary within seven days after receiving notice that their applications to be registered have been accepted.

8. Names of Candidates can only be entered on Forms supplied from the Office, and must be sent with the Examination Fees, as follows:—

For period (b) not later than February 4, 1892.

" " (c) " " " May 4, 1892.

" " (d) " " " October 4, 1892.

9. If in any cases it shall be found impracticable to send an Examiner during the particular period selected by the Schools or Teacher, the Board undertakes to give not less than four weeks' notice of the date of the Examination.

10. For the Local School Examination Certificate there will be no Preliminary Examination, but Candidates must be prepared to answer elementary questions on the Rudiments of Music.

11. Pupils learning Music at Schools can only be presented for the Local School Examinations by the Heads of Schools.

12. There will be two Divisions in the School Examinations—a Lower and a Higher—the standard of which will be so arranged as to make them preparatory to the respective Grades of the Local Centre Examinations, but Candidates may enter in either Division irrespective of age.

There will be no Lower Division in Singing.

CERTIFICATES.

14. "School Examination Certificates" will be awarded to successful Candidates, specifying the Division in which they have been examined.

15. A list of successful Candidates in their respective Divisions will be sent, as soon as possible after the Examination, to the Heads of Schools and the Teachers by whom they were presented for examination.

FEES.

17. The Examination Fee for each Candidate will be Fifteen Shillings for one Subject, and Seven Shillings and Sixpence for each additional Subject.

18. All Fees must be forwarded with the Form containing names of Candidates (see paragraph 8), sent by the Head of the School or the Teacher who presents Candidates for examination.

SYLLABUS A.—LOCAL CENTRE EXAMINATIONS.

LAST DAY FOR RECEIVING FORMS OF APPLICATION FROM CANDIDATES, JANUARY 30, 1892.

THE PRELIMINARY LOCAL EXAMINATION (Paper Work) will take place at the various Centres on February 24, 1892.

THE FINAL LOCAL EXAMINATIONS will commence on and after March 28, 1892.

SYLLABUS B.—LOCAL SCHOOL EXAMINATIONS.

LAST DAY FOR RECEIVING APPLICATIONS FOR REGISTRATION FROM SCHOOLS AND TEACHERS OF MUSIC—FEBRUARY 27, 1892.

Copies of either Syllabus may be obtained at the Central Office, 52, New Bond Street, London, W.

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To effect so desirable a purpose, the Corporation has erected a new building and provided funds for establishment charges, while arrangements have been made with Professors of the highest ability and repute to give lessons upon terms which, it is hoped, will come within the means of all those who may be desirous of receiving musical education.

The year is divided into *Three Terms*, arranged to commence as follows:—*Fourth Monday in September, Second Monday in January, Fourth Monday in April.*

Forms of Nomination can be obtained on application to the Secretary, and when filled up should be signed by an Alderman or by a Member of the Court of Common Council. Nominations should be sent in, if possible, Ten days before the commencement of each Term or Half-Term.

The Fees vary according to the Professor selected by the Principal, and range from Thirty Shillings for Twelve Lessons to Three Guineas.

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By order of the Committee,

CHARLES P. SMITH, *Secretary.*

Prospectuses and all further particulars may be obtained on application to the Secretary.

MR. N. VERT'S

FORTHCOMING ARRANGEMENTS.

MADAME NORDICA'S TOUR OF GREAT BRITAIN—AUTUMN, 1892.

MADAME MARIE ROZE'S TOUR OF GREAT BRITAIN, 1892.

NIKITA'S SECOND TOUR OF GREAT BRITAIN AND IRELAND—FEB.-MAR., 1892.

MR. AND MRS. EUGENE OUDIN'S VOCAL RECITALS.

MR. AND MRS. HENSCHEL'S VOCAL RECITALS.

MADAME SOPHIE MENTER AND M. SAPELLNIKOFF'S PROVINCIAL TOUR—SPRING, 1892.

MR. EDWARD LLOYD'S TOUR OF GREAT BRITAIN—JAN.-FEB., 1892.

SEÑOR SARASATE'S TOUR OF GREAT BRITAIN.

MR. GEORGE GROSSMITH'S FAREWELL TOUR OF GREAT BRITAIN AND IRELAND (PREVIOUS TO HIS DEPARTURE FOR AMERICA)—JAN.-MAY, 1892.

M. VLADIMIR DE PACHMANN'S LONDON AND PROVINCIAL RECITALS

(UPON HIS RETURN FROM AMERICA)—SUMMER, 1892.

MR. AND MRS. HENSCHEL'S PROVINCIAL TOUR.

SECOND PROVINCIAL TOUR OF THE LONDON BALLAD CONCERTS—AUTUMN, 1892.

OTTO HEGNER'S PROVINCIAL TOUR, 1892.

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